

THE BODY: KALEIDOSCOPICS OF AGING

By

Bekoe Gabriel

(BFA Sculpture)

A Thesis submitted to the Department of Painting and Sculpture,
Kwame Nkrumah University of Science and Technology
in partial fulfilment of the requirements for the degree of

MASTER OF FINE ART

(MFA)SCULPTURE

Faculty of Art

College of Art and Social Sciences

July, 2014

DECLARATION

I hereby declare that this submission is my work towards the award of Master of Fine Art (MFA) degree in Sculpture and that to the best of my knowledge, it contains no material previously published by another person nor material which had been accepted for the award of any other degree of the University, except where due acknowledgment has been made in the text.

GABRIEL BEKOE

..... KNUST

(Candidate)

Signature

Date

Certified by:

FELIX ANNOR ANIM

(Supervisor)

Signature

Date

Certified by:

FELIX ANNOR ANIM

(Head of Department)

Signature

Date

ACKNOWLEDGEMENTS

I would like to express my profound gratitude to all who have in diverse ways contributed to the successful completion of this work. Special thanks to the Artists and Authors whose works have been useful to arguments and proposals made.

I am utterly indebted to Mr Felix Annor Anim my supervisor, whose critical devotion helped put the work in the best possible shape. I would be missing out a lot if I left the most influential people in my life: Dr Karikacha seidou, Dr Mrs Dorothy Amenuke, Mr Kwame Opoku-Bonsu, Mr Kwaku Boafo Kissiedu, Mr Eyram Donkor, and all the other lecturers who contributed to the success of this work.

This work could not have come to a successful end without the tremendous help of my friend and colleague Rex Akinruntan who helped me with some essential books for referencing. Bamfo Frederick, I am grateful for your encouragement.

I acknowledge with immerse gratitude the contribution of another friend and sister Rufina Boateng. Thank you for participating in my practical work, for bearing with my “present-absent” being and all who contributed to the success of this work I say thank you for the encouragement, prayers and support. I am grateful.

TABLE OF CONTENTS

Contents	Page
DECLARATION	ii.
ACKNOWLEDGEMENTS	iii.
LIST OF FIGURES	vii.
LIST OF PLATES	ix.
LIST OF ABBREVIATIONS	xvi.
ABSTRACT	xvii.
CHAPTER ONE: The Beginning of Life	
1 Conception	7
Confirmation of Conception	8
Relevance of Spatial Conception	9
CHAPTER TWO: Space Reiterated	10
The relational basis of selfhood	11

Sculpture Garden Display, KNUST	86
MFA Block, KNUST	89
Test Exhibition	94
Art Society Exhibition, KNUST	100
Come, Let's Do It!	103
CHAPTER FIVE: The Afterlife	110
REFERENCES	115



LIST OF FIGURES

Figure 1. Canaque	14
Figure 2. Chintan Upadhyay, BRAHMA, 2008, Fibreglass, wood and acrylic	19
Figure 3. Chintan Upadhyay, TOUCH OF YOUR HAND AND I AM READY, 2008, Fibreglass, wood and acrylic	20
Figure 4. Chintan Upadhyay, I AM FIXED, 2008, Fibreglass, wood and acrylic	21
Figure 5. Chintan Upadhyay, GOOD BAD AND UGLY, 2008, Fibreglass, wood and acrylic	22
Figure 6. . Chintan Upadhyay, installation with thirty-three sculptures Fiberglass, wood, gold leaf and acrylic paint. 2007	24
Figure 7: Chintan Upadhyay, Laughing Buddha.	31
Figure 8: David Černý Babies, bronze version installed on Kampa.	32
Figure 9: David Černý Babies, bronze version installed on Kampa.	33
Figure 10: Marc Quinn, Planet – in Singapore's Gardens by the Bay.	36
Figure 11: Ron Mueck, Crouching Boy in Mirror, 1999-2002	37

Figure 12: David Černý *Embryo* 1996.

On the Theatre on the Balustrade in Anenské náměstí. Fibreglass 39

Figure 13: David Černý, The Žižkov TV Tower. 40

Figure 14: Édouard Manet's *Luncheon on the Grass*

(*Le déjeuner sur l'herbe*), 1862–1863, oil on canvas 55

Figure 15: James McNeill Whistler's *Girl in White*, 1861–62, Oil on canvas 55



LIST OF PLATES

Plate 1: Gabriel Bekoe, “The Essentials”, an installation, 2013. Royal Parade Grounds, KNUST.	27
Plate 2: Gabriel Bekoe, “The Essentials”, an installation, 2013. Royal Parade Grounds, KNUST.	28
Plate 3: Gabriel Bekoe, “kyale wate”. MFA Studio. Broomsticks, glue, twine.	42
Plate 4: Gabriel Bekoe, ‘kyale wate, the walk of life’. MFA Studio. Broomsticks, glue, twine.	43
Plate 5: Gabriel Bekoe, ‘commerce’. MFA Studio. Glass, horn, epoxy, cloth.	44
Plate 6: Casting process. Sculpture Studio, KNUST. Filling of the holes in the mould with clay.	48
Plate 7: Casting process. Sculpture Studio, KNUST. Fibre with colour.	49
Plate 8: Cast Fibre with colour. Sculpture Studio, KNUST.	50
Plate 9: Cast Fibre with colour and other parts. Sculpture Studio, KNUST.	51
Plate 10: Arranged cast parts. Fibre with range of colours. Sculpture Studio, KNUST.	52

Plate 11: Grinding. Sculpture Studio, KNUST.	53
Plate 12: Gabriel Bekoe, Preparing for an installation. Sculpture Studio, KNUST.	57
Plate 13 A: Gabriel Bekoe, Preliminary drawings of the horn installation	59
Plate 13 B: Gabriel Bekoe, Preliminary drawings of the horn installation	59
Plate 14: Gabriel Bekoe, 'commerce'. MFA Studio. Glass, horn, epoxy, cloth.	60
Plate 15: Gabriel Bekoe, A class presentation, 2013. MFA Block Resin cast, colour	65
Plate 16: Gabriel Bekoe, At a jury, 2013. MFA Block Resin cast, colour.	67
Plate 17: Gabriel Bekoe, A presentation with Tate Modern curators, 2013. MFA Block. Resin cast, colour.	67
Plate 18: Gabriel Bekoe, Passer-by's interacting with work. KNUST Hospital.	70

Plate 19: Gabriel Bekoe, Babies resonating concupiscence.	
KNUST Hospital.	71
Plate 20: Gabriel Bekoe, Babies displayed to ascertain disparities.	
KNUST Hospital.	71
Plate 21: Gabriel Bekoe, Displaying the essence of chirality.	
KNUST Hospital.	72
Plate 22: Gabriel Bekoe, Mundane display of one distinct	
baby showing despair. KNUST Hospital.	72
Plate 23: Gabriel Bekoe, A close shot of a separate but a conditioned	
baby espousing high level of innocence. KNUST Hospital.	73
Plate 24: Gabriel Bekoe, Explaining the issue of	
chirality to a student. KNUST Hospital.	73
Plate 25: Gabriel Bekoe, The issue of chirality in a reciprocal	
body display. KNUST Hospital.	74
Plate 26: Gabriel Bekoe, Displaying body sensuality. KNUST Hospital.	
	74
Plate 27: Gabriel Bekoe, Closeness of figures to viewers displaying	
the self from the body. KNUST Hospital.	75
Plate 28: Gabriel Bekoe, The issue of chirality in a reciprocal	

body display. KNUST Hospital.	76
Plate 29: Gabriel Bekoe, Gross display of the body. KNUST Hospital.	77
Plate 30: Gabriel Bekoe, Body tactics. KNUST Hospital.	78
Plate 31: Gabriel Bekoe, Comfort. KNUST Hospital.	79
Plate 32: Gabriel Bekoe, Embrace. KNUST Hospital.	80
Plate 33: Gabriel Bekoe, A colleague artist interacting with work (Embrace). KNUST Hospital.	81
Plate 34: Gabriel Bekoe, Student reminiscing with one of the works. KNUST Hospital.	81
Plate 35: Gabriel Bekoe, Personal interaction (mimicking). KNUST Hospital.	82
Plate 36: Gabriel Bekoe, Graceful tendencies. KNUST Hospital.	83
Plate 37: Gabriel Bekoe, Figures looking into the skies. KNUST Hospital.	83
Plate 38: Gabriel Bekoe, Aerial view of displayed bodies. KNUST Hospital.	84
Plate 39: Gabriel Bekoe, Progressive view of body display.	

KNUST Hospital.	84
Plate 40: Gabriel Bekoe, One of the figures expressing worry.	
KNUST Hospital.	85
Plate 41: Gabriel Bekoe, Arranging figures in the garden.	
Sculpture garden, KNUST.	87
Plate 42: Gabriel Bekoe, Magnanimity display of figures.	
Sculpture garden, KNUST.	87
Plate 43: Gabriel Bekoe, Gymnastic display.	
Sculpture garden, KNUST.	88
Plate 44: Gabriel Bekoe, Direct view of the figures. MFA Block.	90
Plate 45: Gabriel Bekoe, Figures showing concern to humanity by praying. MFA Block.	90
Plate 46: Gabriel Bekoe, Babies consenting. MFA Block.	91
Plate 47: Gabriel Bekoe, Close view of babies face showing fibres of the cast. MFA Block.	92
Plate 48: Gabriel Bekoe, Ascension. MFA Block.	93
Plate 49: Gabriel Bekoe, Posing with the babies. MFA Block.	93

Plate 50: Gabriel Bekoe, Babies been hooked to a concealed father.	
Sculpture section.	95
Plate 51: Gabriel Bekoe, Parenting. Sculpture section.	96
Plate 52: Gabriel Bekoe, Father shoving off babies. Sculpture section.	97
Plate 53: Gabriel Bekoe, In the chest of a woman. Sculpture section.	98
Plate 54: Gabriel Bekoe, Babies arranged at a corner for assessment.	
Sculpture section.	99
Plate 55: Gabriel Bekoe, Baby riding bicycle. Royal Parade Grounds, KNUST.	101
Plate 56: Gabriel Bekoe, Babies exercising. Royal Parade Grounds, KNUST.	102
Plate 57: Gabriel Bekoe, Aerial view. Royal Parade Grounds, KNUST.	102
Plate 58: Gabriel Bekoe, Babies exercising.	
Palestra Fitness and Social Centre, Kaase.	105
Plate 59: Gabriel Bekoe, Concertedness.	
Palestra Fitness and Social Centre, Kaase.	105
Plate 60: Gabriel Bekoe, Exercising in a fix.	
Palestra Fitness and Social Centre, Kaase.	106

Plate 61: Gabriel Bekoe, Back view shot of figures exercising.	
Palestra Fitness and Social Centre, Kaase.	106
Plate 62: Gabriel Bekoe, Aerial view of figures exercising.	
Palestra Fitness and Social Centre, Kaase.	107
Plate 63: Gabriel Bekoe, Fugitive. Palestra Fitness and Social Centre, Kaase.	107
Plate 64: Gabriel Bekoe, Figure trying to lift weight.	
Palestra Fitness and Social Centre, Kaase.	108
Plate 65: Gabriel Bekoe, One of the audience helping the figure out with the weight. Palestra Fitness and Social Centre, Kaase.	108
Plate 66: Gabriel Bekoe, Audience competing with the figures.	
Palestra Fitness and Social Centre, Kaase.	109

Abbreviations

Ad – Advert

Cm - Centimetre

DNA – Deoxyribonucleic Acid

e.g. – Example

etc. – Et Cetera

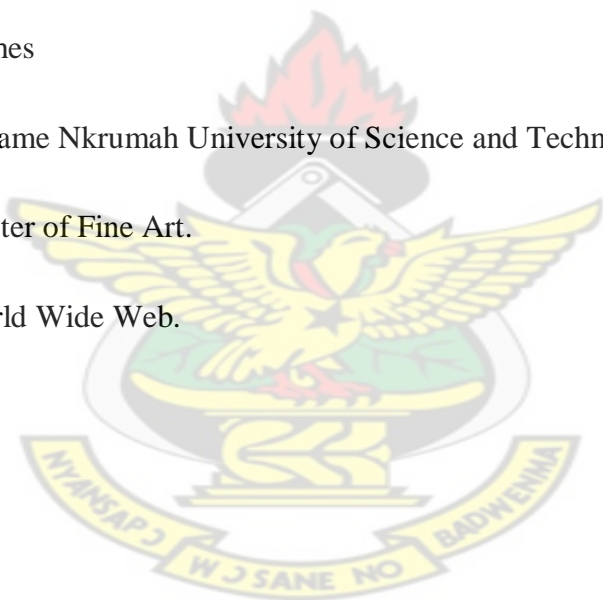
Fig. – Figure

in. - Inches

KNUST – Kwame Nkrumah University of Science and Technology.

MFA – Master of Fine Art.

www – World Wide Web.



ABSTRACT

This thesis is an exploration of the pertinent issues regarding the human body, self and cognition. Through studio work, installation and experiment, I investigate questions of process, materiality and specifically in terms of their relationship to the exploration and exploitation of the self. However, it discusses and investigates the invincible extension of the mind within cultural context, history and now, as a matrix of different things coming together in one piece. Moreover, how is space conceived of? Where does spatiality reside? While some think space as a void, others think it as a product, still, others think it as a process of inhabiting location. *The Body: Kaleidoscopes of Aging* is a studio-based research which investigates spatiality of the body. It explored process and entity involving subjective spatiality. The enquiry is made with the assumption that spatiality is embedded in the social construct of the mind. With reference to thinkers such as Merleau-Ponty, Kant, Lefebvre, spatiality is understood here neither as static nor passive but as active where the human subject is interfaced with, penetrates or radicalizes an already named or emplaced location. In this research, the consciousness of the mind and cognition were subjectively discussed. Works of Chintan Upadhyay, David Černý, Marc Quinn, Ron Mueck, among others are examined and discussed in the context of the human body with regards to aging, spatial subjectivity, and how it has been investigated artistically. A look is re-taken at everyday occurrences and situations; a body of works is raised to articulate this concept of spatial subjectivity. Fibreglass, resins, pigments etc form the materiality base for the studio analysis to the respondent issues at stake.

CHAPTER ONE

The Beginning of Life

Every life is geared towards enriching bodily fanatisms and the gross brutality of every individuals persistence to the ever imagined proceeds of our labour. This, however, embodied with certain fashions of life takes a form in the constitutional critique of our daily encounters, such that it embodies a presupposed façade of many ensembles culturally. Drifting away from this discourse, certain associations can be drawn to how people have embraced the new trend of art (fashion) today. The way we associate fashion to a certain period of time can be done as much too to how space can be treated in an illusive manner with all its historicity and utopianism. Resting in the intending classification of human existence, conditions our practical ego which immortalizes the way we live. The way we see ourselves are the reflections of the past and however that which we experience as individuals.

Growing up in our own civilization we know little about how we ourselves are conditioned by it, how our bodies, our language, our modes of thinking and acting are determined by the limits imposed on us by our environment (Franz Boas 1940: v).

The body is, however, man's first and most natural instrument (Marcel Mauss [1936] 1973: 75). Just as it is true that everything symbolizes the body, so it is equally true (and all the more so for that reason) that the body symbolizes everything else (Mary Douglas [1966] 1978: 122).

In the aspect of synthesizing the ability of the body to work in all lived experiences is much tied to the brain; how you compose yourself is however a proof of how your

brain works and behaves. Paul Broca, a French surgeon, founder of the Anthropological Society of Paris in 1859, vigorously defended his practice of craniometry, believing that the degree of intelligence is determined by brain size and that brain size is determined by race and gender. While Broca knew that part of this difference must be attributed to the greater total size of men, he also "knew" that women were less intelligent than men; and craniometry "proved" this: "We might ask if the small size of the female brain depends exclusively upon the small size of her body. Tiede- Mann has proposed this explanation. But we must not forget that women are, on the average, a little less intelligent than men, a difference which we should not exaggerate but which is, nonetheless, real. We are therefore permitted to suppose that the relatively small size of the female brain depends in part upon her physical inferiority and in part upon her intellectual inferiority" (Gould 1981: 104).

The most fascinating aspect of anthropological study is surely the way it has reflected, as well as influenced, contemporary ideologies. The body was initially constructed as inegalitarian (Linnaeus), then reconstructed as egalitarian (Blumenbach), reconstructed again as inegalitarian (Morton, Nott and Glidden, Broca, Long, Tylor), and, in the 20th century, was reconstructed yet again as egalitarian, beginning with Boas, as we shall presently see. Attention also shifted from race (Morton and others) to gender (Broca), from apes (Linnaeus) to humans (Blumenbach), and back to apes by descent (Darwin), and finally switched from the physical body towards the senses (the Torres Strait Expedition). The new century, however, saw a fresh paradigm being constructed, as anthropologists began to stop measuring the physical body, and began to describe and analyse body rituals of various types, and then to consider the social functions of the body in society.

In our fight for knowing who we really are, is by biological determinism; whether we are acknowledged by paternal mortality or disorganized by circumstantial phenomena. Boas, a physical anthropologist in his two major works, "The Central Eskimo" (1888) and "The Kwakiutl of Vancouver Island" (1909), described a vast range of body phenomena: dress, ornaments, tattooing, games, hair-styles, music, eating rituals, and so on. He remarked, at the peak of his mortality that: "Growing up in our own civilization we know little how we ourselves are conditioned by it, how our bodies, our language, our modes of thinking and acting are determined by the limits imposed on us by our environment" (Boas 1940: v).

Hertz' has an essential point describing the patterns of thought which are reflected in the body. Cosmology, gender, and morality however, divide the body. The physical body is also social in its own respect. (Hertz 1960, p. 76)

Van Gennep pushed the analysis one step further, emphasizing how the social world as it "impresses itself on the body, also brings about physical alterations to the body - the social body is also physical." The life of an individual in any society is a series of passages, he pointed out, birth, marriage, pregnancy, fatherhood or motherhood, passages from age to age and occupation to occupation, initiations, and, finally, death. For all these events there are ceremonies: the rites of passage in his title. These, in turn, may be subdivided into rites of separation, transition, and incorporation (Gennep 1960: 2 f., 11).

Looking at the above literature, Marcel Mauss in his essay "Techniques of the Body" emphasizes on the body. He stipulated, "The ways in which, from society to society men know how to use their bodies." "The body," he explained, "is the first and most natural instrument of man"; but, like other instruments, it must be learned, and it may

be learned well or badly, and it will certainly be learned differently in different cultures. He offered a series of anecdotes on how the body can adapt to the techniques of swimming and running, and how people are even taught to walk in particular styles: For example: how a child is taught how to brush the teeth and even comb the hair. A girl being taught how to brush the teeth will certainly be a genius in brushing her own teeth sometime to come. A consistent brushing of the teeth when she wakes up every morning will obviously be a proof of her acquired knowledge. There are also techniques of eating and drinking, sexual reproduction, massage, and so on which is a proof of man's egoistic tendencies. This engaging anecdotal style is quite uncharacteristic of North American and British social science; however, the point of the anecdotes was his suggestion that "there is perhaps no 'natural way' for the adult"; and that to understand these techniques we need "the triple viewpoint" of physiology, psychology, and sociology to understand the "total man" (Mauss 1973: 73).

Foucault argues that: "the body becomes a useful force only if it is both a productive body and a subjected body." And the creation of the docile bodies, and model citizens, is achieved by the "micro-physics of bio-power": the power exercised on the body in all its microscopic physical actions, not only on the gallows or in the prison, but in the home and the school, in the asylum and the work-place, the army and the hospital. In this way, says Foucault, "the soul is the prison of the body" (Foucault 1979: 25-30).

The body is, after all, not only symbolic of the self, and the society, it is the self; we are embodied. Furthermore, bodies collectively are not only a part of the society, they are (or we are) the modes through which society reproduces itself - physically

and figuratively. One has to understand their bodies: i.e., understand how "they" (and "we") feel about their bodies, and themselves. The implications of this go far beyond the immediate practical concerns of health and medicine, or psychological concerns about body image and self-esteem, but extend to the very structures of society. Thus African hierarchical structures of family, politics, economics, and religion are congruent with the perceived hierarchical structure of the African body. These disparate spheres of community life interlock and blend in the physical body. We traditionally have seen the body in hierarchical terms, and divided from, or opposed to, mind, and thus are perhaps more inclined to accept social hierarchy, and to impose it - and vice versa. A society which centres on the emotions or love as perhaps symbolically located in the heart, rather than on the reason-head equation, has very different implications for social life, especially for patriarchy.

In my opinion, theory ladenness points out an important feature of the perceptual process. Namely, if the human perception depends on past experience, context, expectations, available knowledge and other factors, which are called, in a broad sense, "theory ladenness", then the perception is not a simple presentation of the reality providing its exact copy, but it presumes activity of a perceptual subject.

By elaborating the rules for the direction of intelligence Descartes contributed to the rationalistic tradition. Following his dualism he maintained absolute independence of mind and body. According to his position, any experience provides us with pure sensuous data, which we can consider as solid and undoubted: Intellect can never be deceived by any experience, provided that when the object is presented to it, it intuitively it in a fashion exactly corresponding to the way in which it possesses the object, either within itself or in the imagination (Descartes 1988, p. 15).

However, the recent psychological and physiological data of intuitiveness and intellect rather confirm Bacon's position. The sensuous experience is not neutral data, but perception depends on former experience, propositional knowledge, expectations, and so on. Furthermore, psychological studies go beyond Baconian tradition, as they stress that an experience is affected by the body activity that includes search, collection, sorting, synthesizing, and ordering of information. Not only intellect, but also the state and the movements of the body play a significant role in perception.

The classical understanding of perception as a representation of the world was widely used by logical positivists. Besides this quite ordinary belief that the world is free of influence of observer's mind, positivists found much more useful applications of the unproblematic reliable perception and "pure" experience independent of the mental states.

The sensualist philosophers maintained that the original perceptive data are simple sensations of light, colour, touch, sound, taste, pain etc. Simple sensations were considered reliable and it was assumed that a person cannot be confused by sensations. Observation errors occurred due to incorrect interpretation of trustworthy sensations, in a process of logical conclusion of the perceived object existence from the sensations, because our mind could lead us into an error. The main problem of sensualism is the problem of conclusion from sensations to substance, which was put by Hume. Whether the idea of substance be derived from the impressions of sensation or of reflection? If it be conveyed to us by our senses, I ask, which of them, and after what manner? If it be perceived by the eyes, it must be a colour; if by the ears, a sound, if by the palate, a taste; and so of the other senses. But I believe none will assert, that substance is either a colour, or sound, or a taste. The idea of

substance must therefore be derived from an impression or reflection, if it really exists. But the impressions or reflection resolve themselves into our passions and emotions; none of which can possibly represent a substance. We have therefore no idea of substance, distinct from that of a collection of particular qualities, nor have we any other meaning when we either talk or reason concerning it (Hume 2003, p. 11).

Conception

“The aging process is one of the great mysteries of life; it’s more than wear and tear. It’s like making copies of a photo; the duplicate keeps depreciating in its quality as several copies are been made.” (Craig Sechler, Inside the Living Body)

Our constant persistence for knowledge is motivated by rigorous proactive data we gather from our mothers and the very people who play a vital role in our conception and birth. A phenomenon common to human life is growth: we start aging immediately we are born. The way we see also gets changing – we become like the newly born child whose vision is blurred until he or she starts growing. Babies and toddlers have some unique features which extend to quite enormous processes and procedures which culminate the residual way of casting. The aging process began centuries ago in the body when we were in our mother’s womb with the slightest instinct of growth.

Ron Mueck, a hyperrealist, emphasizes on the various stages of life and how they are connected to the fantasies of life; my research, however, tackles the developmental stages of life (a conceptual framework of the cognitive and physical body) with babies being the main focus. The body as one unit plays a vital role in the

organization of the social and virtual spaces around us. Merleau Ponty's statement: "I am not in space and time; nor do I conceive space and time; I belong to them, my body combines with them and includes them. The scope of this inclusion is the measure of that of my existence" (Merleau Ponty, 1962, p.140), is a point of departure, where I consider the body as inhabiting space and time. The analogy drawn from this statement centres on the virtuality of space in connection with social space and how the body relate to it in terms of the behavioural phenomenon.

"Through everyday practices, space is dialectically created as human and social space. Bodies themselves produce and generate space. The body, however, with its intrinsic tendencies are conceptualized to relate to space and time, rather to spatiality and temporality of the body. In other words how bodily practices that give rise to socially constructed modes of space and time are at the same time definitions of selfhood internalized within the body." (Lefebvre, 2005. p. 1-14)

Confirmation of Conception

The purpose for my research is to resonate the urgency of how the body behaves when it begins to age and when it ages or has aged.

Create a space on my own which is ideologically biased to all other spaces (that is, real space).

Also, consider reflection through the lived other than the ordinary laws of reflection basing on the chirality of reflection.

Relevance of Spatial Conception

The easier road to take is simply to do what I do, and not to question the "why" of it all. Pursuing the completion of a significant body of work, a thesis, inspires and requires me to delve further. It is with that in mind that I have endeavoured to discover the source of my desire to create alternative environments.

The "where" of this thesis will be derived from the imagination and visual research. The "what" will be a personal voyage that features these places in a cohesive succession. The "why" will guide the narrative, and by extension, will pilot the audience through a visual and aural experience, a journey through time, place, and imagination.

If one considers the paintings and sculptures that were placed in the Palaeolithic caves, they had a way that connects those spaces to a specially accumulated area of accreditation. My kind of consideration is geared towards embodying figures in gymnastics poses by hanging, wrapping, and installing them in public spaces.

A dual existence of social space relative to its participants will be of much importance to me the artist and my audience. In other words, space serves as an intermediary or mediating role through which one seeks to apprehend something or somebody else. However, I am considering the social space and how this space can be treated in the affirmation of life as part of the lived experience in the body as a point of departure and as destination.

CHAPTER TWO

Space Reiterated

Though African metaphysics is holistic in nature and embraces reality of that which is considered hierarchical in existence, it then encompasses the essence of African metaphysics, then, is the search for meaning and ultimate reality in the complex relationship between the human person and his or her total environment.

Moreover, the African realises the enormous complexity of the universe, and is aware that mankind and its world constitute an environment much deeper than what the human senses can perceive. They are, however, related to the principles of science at variance with perceptual experience.

Rene Descartes (1591 – 1650) defines a person as, “a person is a combination of two radically different substances, matter (that is, a body) which is extended in space, and mind with thinking as its essential characteristic and which does not occupy space”.

The mind which is the centre of thoughts and perception encompasses such phenomenal attributes by subjecting to what our experiences are: there are, however, certain characteristics that we as humans become aware of when we reflect. Where an individual would want to belong to will be subjected to him and he alone. I may have my own reflective mood, so will a different person. Where I would want to be might be different from others. Fantasizing on our pre-conceived imaginations and thoughts re-assures us of where we may belong. The idea of utopianism and heterotopanism is conscientiously applied in the latter phenomena.

The relational basis of selfhood

In western philosophy, the starting point for an account of personhood is usually epistemological and psychological: knowledge is the ‘possession’ of a particular individual and the question then becomes how this knowledge can be accounted for, how the knower sees him or herself from the inside. In African thinking, the starting point is social relations – selfhood is seen and accounted for from this relational perspective.

The community plays an important role in determining the fate of a child: this Raditlhalo stipulates; “A child is held to be the property of the community, and it is the community who are going to see to it that the individual child becomes a significant member of the community, an asset to all (Raditlhalo 1996: 123).

The aspect of dualism was much of importance where a person consists basically of a material aspect and a spiritual aspect (s): much more is the interception of the two. More (1996: 153) gives his postulations by interpreting a person in a behavioural manner which conceptualizes actual communication. He says:

“when we describe a person as being ambitious, generous, or even as having a ‘good’ or ‘bad’ character or personality ... it is to refer to certain types of tendencies manifested by certain kinds of behaviour pattern which allow us to anticipate, with a reasonable amount of assurance, the individual’s actions and reactions to a variety of circumstances and possible contingencies (More 1996: 153).

Another important aspect of the African conception of a person is destiny, where ‘choice’ or ‘imposition predetermines for the person what he or she will be in life. (pg. 147)

Coetzee's comparison of a person between the Akan's and the Yoruba's allows Gyekye's point of analysis to be crucial: by which the Okra (soul) believed by the Akan's to be spiritual and not quasi-physical but Wiredu has argued his way out by saying that "highly developed medicine men are claimed to be able to enter into communication with the okra (soul), and those that have eyes with medicinally heightened perception are said to be capable of seeing such things (1983: 119-120)."

Wiredu's further correspondence on the issue of the okra is:

"The eye is a sense organ and the concept of seeing is bound up with spatiality. However, heightened the powers of an eye may become, if it sees something, that thing will have to be in space. In regard to any claim to see something, it must make sense to ask, where is it? (pg. 158)

If the concept of "seeing" is involved, it is not an ordinary seeing and is therefore not bound up with spatiality. Of course, scientists may deny the reality of such occurrences for the reason that there are no scientific proofs for them, but as Albert Mosley has observed, the idea that each individual has an aspect of his being that defies description in terms of the classical concepts of space, time, and matter, which is non-physical, but which can nonetheless affect physical manifestations, is an essential metaphysical assumption underlying the beliefs and practices of traditional magic (Mosley, 1978: 12).

In "Do Kamo" (1947), Leenhardt opens his analysis of the Melanesian understanding of the body with a discussion of how the Canaque artist, in his attempt to portray himself in bamboo etchings, depicts the trunk of his body as a long rectangle with two narrow bands on either side to "indicate the invisible sides of the trunk, the flanks" ([1947] 1979: 12). The artist has thus unrolled his body on a two-dimensional

plane. Leenhardt proposes on this basis that the Canaque perceive and have knowledge of their bodies in only two dimensions, being unwilling (or unable) to conceive of their corporeality or that of other things "in the round" as it were. Canaque drawings, thus, affect one in much the same way a Cubist painting does: the sense one obtains is that of a heterogeneous ensemble of body parts. Similarly, to the Canaque, the individual or "personage" appears as a heterogeneous ensemble of relationships. According to Leenhardt ([1947] 1979: 97-102, 153-158), it is these relationships which are named, not the individual as such. For example, the word *duamara*, meaning "the pair nephew," refers to the "symmetrical ensemble" of a maternal uncle and his nephew. Given that *duamara* is a dual substantive, it can be inferred that the pair of individuals concerned, "which our eyes obstinately see as two," is apprehended as a single entity, a "duality-unity," by the Canaque. It becomes more intelligible if, following Leenhardt, we recognize that the "mythic thought" of the Canaque unfolds on a single plane, that is, in a purely two-dimensional universe. In theory it is true that things which appear to exist as separate entities in a three-dimensional cosmos are not so differentiated in a two-dimensional universe. In a two-dimensional universe what we would perceive as things appear instead as gradations on a line, "a single line which encircles them" (Dewdney 1984: 73, 171 f.). The phenomenology of restricted dimensionality is perhaps best grasped by comparing the following sketches, two by Canaques, the other (a reconstruction) by a European (see Fig. 1).

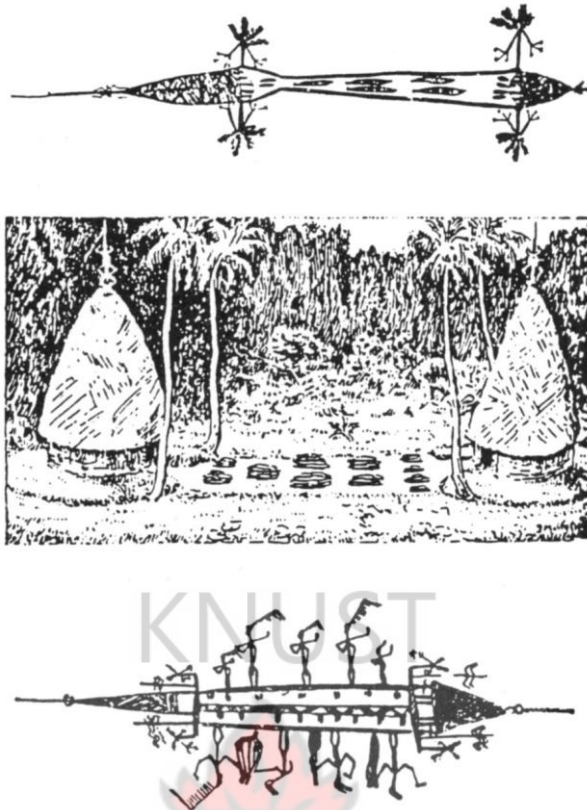


Figure 1: Canaque

In viewing these drawings one should bear in mind that the Canaque do not posit any spaces beyond the eye's reach, no underworld or upper world. Indeed, to them "space appears as a heterogeneous ensemble of places whose existence is felt by bodily presence; when the sensuous reaction to the ... physical milieu is absent, space does not exist" (Leenhardt 1979: 46 f.).

The Canaque can begin to set up distances between the self and other persons and objects in the world around them. The Canaque emerge into "history" (or three-dimensional space) bereft of the former "mythic consciousness" and saddled with what amounts to a Cartesian metaphysics. Space comes to appear uniform in its emptiness as opposed to heterogeneous in its resistance, as a result of this discovery of the body.

One can imagine how a child at table will keep his elbows in when he is not eating. A young Ghanaian has no idea how to sit up straight; his elbows stick out sideways; he puts them on the table, and so on. Imagine how a gymnastics teacher will teach a child how to run with his or her fists close to the chest: a movement completely contradictory to all running movements; It does not designate those metaphysical habitudes, that mysterious 'memory', the subjects of volumes or short and famous theses. These 'habits' do not just vary with individuals and their imitations; they vary especially between societies, educations, proprieties and fashions, prestiges. In them we should see the techniques and work of collective and individual practical reason rather than, in the ordinary way, merely the soul and its repetitive faculties.

Another series of facts impressed itself upon me. In all these elements of the art of using the human body, the facts of education were dominant. The notion of education could be superimposed on that of imitation. For there are particular children with very strong mimetic faculties, others with very weak ones, but all of them go through the same education, such that we can understand the continuity of the interconnections. What takes place is a prestigious imitation. The child, the adult, imitates actions which have succeeded and which he has seen successfully performed by people in whom he has confidence and who have authority over him. The action is imposed from without, from above, even if it is an exclusively biological action, involving his body. The individual borrows the series of movements which constitute it from the action executed in front of him or with him by others. It is precisely this notion of the prestige of the person who performs the ordered, authorized, tested action vis-a-vis the imitating individual that contains the entire social

element. The imitative action which follows contains the psychological element and the biological element.

Variations of techniques of the body with age

The child normally squats. We no longer know how to. I believe that this is an absurdity and an inferiority of our races, civilizations, societies. An example: I lived with some Pan-Africanists who had considerable advantage over me. When we had a chance to ride bicycle, they always rode it in style which I struggle to do most of the time: a special trait which I needed to develop. I was forced to stay standing anytime I fall from the bike, so I could get back at it and ride. The squatting position is, in my opinion, an interesting one that could be preserved in a child. All mankind, except our societies, has so preserved it. It seems besides that in the series of ages of the human race this posture has also changed in importance. You will remember that curvature of the lower limbs was once regarded as a sign of degeneration. A certain form of the tendons and even of the bones is simply the result of certain forms of posture and repose.

Techniques of Infancy Rearing and feeding the child (baby)

Attitudes of the two inter-related beings: mother and child are posited to reveal the actions of the young. Take the child, suckling, carrying, etc. The history of carrying is very important in the rearing of a child. A child carried next to its mother's skin for two or three years has a quite different attitude to its mother from that of a child not so carried; it clings to her neck, her shoulder, it sits astride her hip. This remarkable gymnastics is essential throughout its life. And there is gymnastics for the mother carrying it. It even seems that

psychical states arise here which have disappeared from infancy with us. There are sexual contacts, skin contacts, etc. The weaned child can eat and drink; it is taught to walk; it is trained in vision, hearing, in a sense of rhythm and form and movement, often for dancing and music. It acquires the notions and practices of physical exercise and breathing. It takes certain postures which are often imposed on it.

The Production of Space

The part we play in organizing our emotions and sentiments are most of the times out of the many experiences we face. Playing the role of an estate developer vigorously gives the urge to organize an indelible thumbprint of an occasion which places people around and among certain groups of people in a kind of environment one would want to capture. The spaces in which we live are mostly what we ourselves have created. It could be utopian or heterotopia depending on how you have envisaged an environment or place of interest. It can also be either of a social, private or public space. Children are also given the chance to envisage their own environment; this is in respect to the fact that, the bringing up of a child needs the physical and the emotional as well.

With the space that took place or over the already created space of the capitalist, talking about the bourgeoisie and others reinstated renewed revolutionary reforms which made the communists a particular evocative of change in what happened in France, May, 1968: students occupied their own space; the working class did the same which marked a departure. This is much evocative of the fact that children (babies) taking a turn in radical positioning with our present capitalist invocations

have indeed marked a new departure from the mundane act of association. Babies taking a new stance in the appropriation of space with a despairing attitude are reminiscent of what is happening in our world today; children with their intrinsic abilities of computing are able to associate themselves with highly sophisticated trends of technology. It will not be much of a surprise when we see babies some years to come encrypted with such anomalies. Children in their high sense of absorption of knowledge (connaissance) have a certain kind of coded system which in a coinage reconstructs physical and emotional appeal (Alan Woods, 2008).

A solo exhibition organized by Chintan Upadhyay, “Mistake” (Figures 2, 3, 4, and 5) showed a work “Brahma” (Fig. 2) which the Indian philosophy of children had been the centre of knowledge. In Mistake Upadhyay continues to host his fears and criticisms of genetic engineering and child foeticide within the image of the body of a male baby. The freestanding sculptures show babies with multiple hands and hands, posing as if gods from Indian mythology. When transferred to human babies, the traditional, supernatural capacities of the gods look contrived and repulsive. Painted onto their bodies are elements recognizable from Indian miniature painting, as if 'stolen' from their original context and positioned here to ensure that his modern creations also 'fit' into the traditional canon of Indian visual representation. That the images clearly jar with their surroundings is a metaphor for how contemporary ideals of perfection cannot simply be amalgamated into traditional societies.



Figure 2: BRAHMA, 2008, Chintan Upadhyay,
Fibreglass, wood and acrylic 37 x 31 x 9.5 in.

(Source: http://www.aicongallery.com/exhibitions/2008-09-23_mistake/images/#/images/6/)



Figure 3: TOUCH OF YOUR HAND AND I AM READY, 2008, Chintan Upadhyay, Fibreglass, wood and acrylic 38.5 x 22 x 27.5 in.

(Source: http://www.aicongallery.com/exhibitions/2008-09-23_mistake/images/#/images/8/)



Figure 4: I AM FIXED, 2008, Chintan Upadhyay, Fibreglass, wood and acrylic 39.5 x 22 x 23 in. (source: http://www.aicongallery.com/exhibitions/2008-09-23_mistake/images/#/images/7/)



Figure 5: GOOD BAD AND UGLY, 2008, Chintan Upadhyay, Fibreglass, wood and acrylic, 62 x 36 x 36.5 in. (source: http://www.aicongallery.com/exhibitions/2008-09-23_mistake/images/#/images/5/)

The Playfulness of Inception

Reflection according to Wikipedia is the change in direction of a wave front at an interface between two different media so that the wave front returns into the medium from which it originated. The *law of reflection* says that for specular reflection the

angle at which the wave is incident on the surface equals the angle at which it is reflected. Mirrors exhibit specular reflection.

Laws of reflection

The laws of reflection are as follows:

1. The incident ray, the reflected ray and the normal to the reflection surface at the point of the incidence lie in the same plane.
2. The angle which the incident ray makes with the normal is equal to the angle which the reflected ray makes to the same normal.
3. The reflected ray and the incident ray are on the opposite sides of the normal.

A departure from this mundane knowledge of reflection opens us up to commune with our own experiences and emotional sentiments by way of what has happened or what is happening in the now. Our body image, no matter how it has been coined can be perceptual depending on the influences the environment may have on it. A person's body image is thought to be, in part, a product of his or her personal experiences, personality, and various social and cultural forces. A person's sense of his or her own physical appearance, usually in relation to others or in relation to some cultural "ideal," can shape his or her body image. A person's perception of their appearance can be different from how others actually perceive him or her. Throughout history it has been extremely difficult for people to live up to the standards of society and what they believe the ideal body is. There are many factors that lead to a person's body image, some of these include: family dynamics, biological inclinations which may come as a result of depression and anxiety, and cultural expectations (e.g., media and politics).



Figure 6: installation with thirty-three sculptures fiberglass, wood, gold leaf and acrylic paint. 2007. Chintan Upadhyay, Dimensions: 36 1/2 in. by 35 3/4 in. alternate measurements each 92.7 by 91 cm. (source: <http://www.invaluable.com/auction-lot/chintan-upadhyay,-new-indians-installation-with-27-c-ae11lxzkaf>)

Chintan in his installation (Fig. 6) talks more about in simple terms one of the biotechnological means that has enabled man to subject everything to the process of simulation, programming, and manage everything genetically and neurologically. This exemplifies the art of Cloning, which conditions our minds to seeing what is real and unreal. The process shows an incapability of braving through our own diversity and reducing our existence to pathological eternity of self-replicating cells to our viral origins as sexless immortal beings. It reduces the history of mankind to a meaningless clutter of words and abates it to a meiotic decay or to an activity of composting machine.' The very murder of the real is the concern that Chintan is putting forward through a series of his efforts for the last few years. For Chintan, the

sculptures and his paintings serve as units of cultural information, symbols of political memes, they look like cyberblitzs, kind of cyber game objects, substance less, disinvested of material inertia, they represent the utilitarian de-spiritualized universe and open up the possibilities of new realms of reality. The realities here are 'not real' realities and their domains are nothing but false kingdoms, 'to stage it in a fake spectacle' as Lacan calls. Subjecting of body as an artificial device to replace the body is one of the concerns that Chintan has in his mind. Jean Baudrillard has defined the problem as, 'a genetic formula inscribed in each cell that becomes the veritable modern prosthesis of a body... If the prosthesis is commonly an artifact that supplements a failing organ, or the instrumental extension of a body, then the DNA molecule, which contains all information relative to a body, is the prosthesis par excellence, the one that will allow for the indefinite extension of this body by the body itself - this body itself being nothing but an indefinite series of prostheses.". Baudrillard uses concept of 'simulacra' to describe the state of image and representation which our postmodern moment has created, For him, there are no longer any 'true' or essential identities, instead by virtue of our state of hyper commoditization we are left with a series of detached, distanced, alienated and isolated images which are merely 'copies of copy' holding no claims to the essential truth.' (Sanjeev Khandekar, 2014)

A shift into the other realm of reflection takes us to the disposition of chirality. An object or a system is chiral if it is not identical to its mirror image, that is, it cannot be superposed onto it. A chiral object and its mirror image are called enantiomorphs (Greek opposite forms). A non-chiral object is called achiral (sometimes also amphichiral) and can be superposed on its mirror image.

The term was first used by Lord Kelvin in an address in 1904. In a lecture given in Johns Hopkins University on "Molecular Dynamics and the Wave Theory of Light" he stated:

"I call any geometrical figure, or group of points, 'chiral', and say that it has chirality if its image in a plane mirror, ideally realized, cannot be brought to coincide with itself." (Kelvin, 1904)

Human hands are perhaps the most universally recognized example of chirality: The left hand is a non-superimposable mirror image of the right hand; no matter how the two hands are oriented, it is impossible for all the major features of both hands to coincide. This difference in symmetry becomes obvious if someone attempts to shake the right hand of a person using his left hand, or if a left-handed glove is placed on a right hand. In mathematics chirality is the property of a figure that is not identical to its mirror image.

Imagine that you had a left hand transplanted in the place of your right hand. Now try and shake hands with a friend. You're in trouble! Whichever way the left hand was transplanted, your fingers would seem to be inverted. The moral is your left hand and your right hand is different. On the other hand, your left hand and your right foot are also different. However, you may feel there exists a relationship between your left hand and your right hand that doesn't exist between your left hand and your right foot. Here's a hint. Put your left hand up to a mirror. The image that appears in the mirror is a right hand. The answer: left and right hands are mirror images.

Not all objects behave like a pair of hands. The common water glass, for example, is identical to its image in the mirror. The underlying issue is the identity of an object

and its reflection. Any object that is different from its reflection is said to be chiral. Otherwise, it is called achiral. Owing to the above statement, my works (Plate 1 and 2) have been done to express both chirality and achirality by virtue of the different colours I explore in the works.



Plate 1: “The Essentials”, an installation, 2013. Royal Parade Grounds, KNUST.

Gabriel Bekoe. Photograph: Gabriel Bekoe



Plate 2: “The Essentials”, an installation, 2013. Royal Parade Grounds, KNUST.

Gabriel Bekoe. Photograph: Gabriel Bekoe

Your left hand and your right hand are chiral, whereas the water glass is achiral. Basically, chirality is "handedness," that is the existence of left/right opposition. Even if you had never heard this word, you do know the phenomenon.

In chemistry there are a number of pharmaceutical drugs that explains chirality in clear context. One of such is Thalidomide, a sedative drug that was prescribed to pregnant women, from 1957 into the early 60's. It was present in at least 46 countries under different brand names. "When taken during the first trimester of pregnancy, Thalidomide prevented the proper growth of the foetus, resulting in horrific birth defects in thousands of children around the world". Why? The Thalidomide molecule

is chiral. There are left and right-handed Thalidomides, just as there are left and right hands. The drug that was marketed was a 50/50 mixture. One of the molecules, say the left one, was a sedative, whereas the right one was found later to cause foetal abnormalities. "The tragedy is claimed to have been entirely avoidable had the physiological properties of the individual thalidomide [molecules] been tested prior to commercialization." Aspartame, a sweetening agent that is more than a hundred times sweeter than sucrose. And yet, the mirror image molecule is bitter. "(S)-carvone possesses the odour perception of caraway while [the mirror image molecule] (R)-carvone has a spearmint odour."

These examples are just the tip of the iceberg. DNA, proteins, amino acids, sugars are all chiral. Mirror image amino acids are called L- and D-amino acids. Human proteins are exclusively built from L-amino acids. The origin of this fundamental dissymmetry is still mysterious. When interacting, molecules recognize each other just as your right hand distinguishes another right hand from a left when you shake hands. This is why mirror image molecules, like mirror image Thalidomides, so often have radically different fates in our bodies.

Drug synthesis is an enormous worldwide market. As a consequence, issues related to chirality have gradually pervaded chemical research. This background is to be kept in mind when appreciating the importance of chirality, whether in science or in everyday life.

Our Circumstances

The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be coloured with diverse shades of light; we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another. There are however, various sites of analysis that can be used to describe our relationship with the environment in which we live. Amongst all the sites of display, one could describe via its network of relations, the closed or semi-closed sites of rest – the house, the bedroom, the bed, etc.: but interested in one that have curious property of being in relation with all the other sites. This in its own connotations has a way to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect.

The issue of chirality as discussed above reminds us to the very lives we live. Whether we are appreciative of the body image we hold or are conservative of the circumstances in which one has to go through.

A conspicuous example and paradox of this form of mirror phenomenon is the one done by Chintan Upadhyay: the one treasured by a country which has long imported the ideas of golden sculptures of laughing Buddha as epitomes of good luck and virtue from one its closest neighbours, the most disturbing installation is that made up of fiberglass and mirror by Chintan Upadhyay. It has sparkling clones of numerous baby faces-gestures less and with eyes closed, unyielding and cluttered together to give shape to a huge blooming radioactive cloud (Fig. 7).



Figure 7: Laughing Buddha. Chintan Upadhyay

(Source: <http://shubhranka-mondal.blogspot.com/2012/01/cultural-geopolitics.html>)

His Babies, however, were first presented in 1994 at the Chicago Museum of Modern Art, followed by appearances in various other cities including London. The tower project came about in 2000 – the year Prague was a Cultural Capital of Europe. Černý, who was at the time living in Žižkov, was asked to create a temporary project

to honour the occasion. Due to the public's appreciation of the babies, it was decided that they would remain. To see them up close, there are three bronze babies crawling in a corner next to Museum Kampa. Figure 8 shows one of the three bronze babies which although has alien features gives a critical construct to the kaleidoscopic babies I create. Its relationship to the environment is subjected to how benevolent children are to the closest things they encounter. They having the ability to relate to most things irrespective of what they are going for are what I find interesting to relate to the issue I am dealing with.



Figure 8: Babies, bronze version installed on Kampa. David Černý

(Source: <http://holeinthedonut.com/2013/08/22/irreverent-art-prague-czech-republic/>)

Three of Černý's creations which guard the entrance of the Kampa Museum draw a constant stream for onlookers who attempt to climb and mount the slick bronze

sculptures (Fig. 9). Cerny's art is unquestionably irreverent and critical but he was not the first in Prague to create art with a social undercurrent.



Figure 9: Babies, bronze version installed on Kampa. David Černý

(Source: <http://holeinthedonut.com/2013/08/22/irreverent-art-prague-czech-republic/>)

The indifference that may occur in a situation per the issue at hand may be objective or subjective. However, what seem prevalent in a body whether by proxy or by codes is dependent on how we approach the many occurrences of our lives. Looking at the literatures that informed my study however, indifferences in the ideas shared presupposes the conditions the goes through. The likes of Chintan Upadhyay giving his disposition of how important children (babies) are in the history of India emphasizes the fact that children have certain intrinsic values that can tapped and explored; a concern that motivates and reaffirms the stands that adults also hold. David Černý again emphasizes on his alien-like babies to propagate the

contradictions that are associated with the people of Czech. His stands on how influential the communists can be irrespective of the issues that are stake.

KNUST



CHAPTER THREE

The Paradoxes

Prehistoric notions about the status of humanity may be guessed by the etymology of ancient words for man. From the 3rd millennium Old Kingdom of Egypt, belief in the eternal afterlife of the human Ka is documented. From the earliest times, man made out a claim of dominance of humanity alongside radical pessimism because of the frailty and brevity of human life (In the Hebrew Bible, for example, dominion of man is promised in Genesis 1:28, but the author of Ecclesiastes bewails the vanity of all human effort).

“And God blessed them, and God said unto them, be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea and over the fowl of the air, and over every living thing that moveth upon the earth.”

(Genesis 1:28, KJV)

Human self-reflection is the capacity of humans to exercise introspection and the willingness to learn more about their fundamental nature, purpose and essence. The earliest historical records demonstrate the great interest which humanity has had. Human self-reflection invariably leads to inquiry into the human condition and the essence of humankind as a whole.

In learning environments reflection is an important part of the loop to go through in order to maximise the utility of having experiences. Rather than moving on to the next 'task' we can review the process and outcome of the task and - with the benefit

of a little distance (lapsed time) we can reconsider what the value of experience might be for us and for the context it was part of.



Figure 10: Planet – in Singapore's Gardens by the Bay. Marc Quinn.

Photograph: Stephen Morrison/EPA. (Source:

<http://www.theguardian.com/artanddesign/jonathanjonesblog/2013/jan/21/marc-quinn-baby-sculpture-infantile>)

The Gardens by the Bay in Singapore unveiled Marc Quinn's giant white baby sculpture (Fig. 10) which expressed paternal love and how soppy children are in a relaxed state. Quinn says the sculpture plays on weight (it is made of heavy metal) and the illusion of weightlessness and has more "iconic" content.

Ron Mueck cannot be viewed adequately in pictures precisely because scale is such a key element. But the piece that surprised me most and intrigued me most was the only one to natural scale—Crouching Boy in Mirror (Fig. 11). The mirror brings another dimension to the discussion about realism in these sculptures and our reflections in general. The mirror becomes the unreal space—of a mirror, a painting, a

television screen, a movie screen, a computer screen—and in that space, the boy looks even more real than he does in the 3-D world. The issue is about more than dimensionality. It's about our buying into the reality of the fictional worlds we create, about the depth of our suspension of disbelief in those 2-D worlds.



Figure 11: Crouching Boy in Mirror, Ron Mueck, 1999/2002. Mixed media.

Size: 17 x 18 x 11 in. The Broad Art Foundation, Santa Monica

(Source: <http://blogs.walkerart.org/teens/2012/04/01/crouching-boy-in-mirror/>)

Crouching Boy in Mirror, also in the Foundation, creates another complex experience in the human life cycle, that of the awkward adolescent. Much smaller than life sized, a boy dips to see his reflection in the mirror. There he broods, viewing himself as the viewers voyeuristically view him as well from behind. With the mirror, the piece activates an interesting exchange of glances. We see the boy seeing himself. He may see our reflection in the mirror next to his. Perhaps we are the reflection by which he judges his own. Perhaps we create his reflection. The ultimate result is the viewer feels complicit in whatever anxiety producing the look of self-doubt in the boy's expression.

The two sculptors having the common element of weightlessness in their work has a common feature in my work with the kind of material each artist used. Mueck's interactivity of the 'crouching boy' in the mirror although departs from my way of representation, it is linked up in the ideologies explaining the work; howbeit, it is suggestive of the reflections we perceive and accumulates through our many experiences.

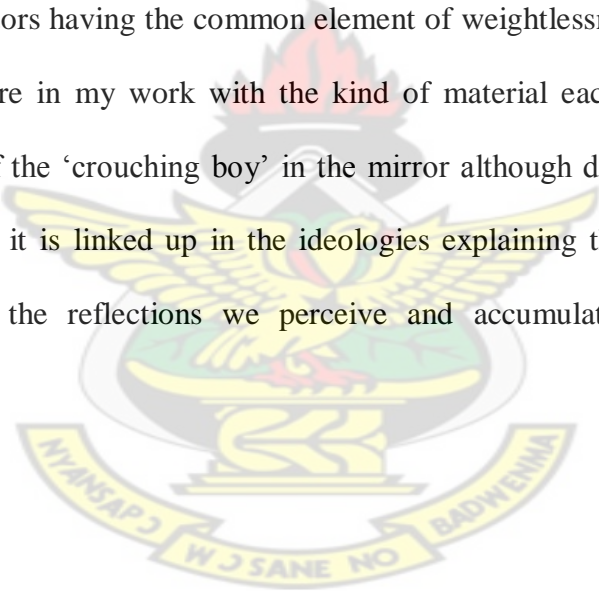




Figure 12: *Embryo* 1996. David Černý On the Theatre on the Balustrade in Anenské náměstí. Fibreglass, # 120 cm.

(Source: <http://theblaguefromprague.blogspot.com/2011/04/one-weird-dude.html>)

David Černý immortalizes our inner perspective of life where he stages a foetus (Embryo) on a balustrade in Anenské náměstí (Fig. 12). However, in the early 1960s, Václav Havel worked as a stage hand and then dramaturge and playwright at Theatre on the Balustrade, which became the centre of Czech form of absurd theatre. Figure 12 above shows the nod to Havel, the playwright-dissident which made him become

president of Czechoslovakia following the fall of communism. It may also represent the embryonic stage of nationhood which was finally birthed in 1989. The embryo is illuminated, so it glows in the dark.



Figure 13: The Žižkov TV Tower. David Černý

(Source: <http://theblaguefromprague.blogspot.com/2011/04/one-weird-dude.html>)

The Žižkov TV Tower was built late in the communist era. It's the tallest building in the Czech Republic. Like many examples of communist-era architecture in Central and Eastern Europe, the TV tower used to be generally resented by the local inhabitants.

Although official criticism during the time of its construction was impossible, unofficially the tower was lambasted for its 'megalomania', its 'jarring' effect on the Prague skyline, and for destroying part of a centuries-old Jewish cemetery situated near the tower's foundations. However, the official line remains that the cemetery was moved some time before the tower was conceived. Recently, the tower's reputation among Czechs has improved.

In 2000, sculptures by Czech artist David Černý of crawling babies were temporarily attached to the tower's pillars (Fig. 13). The sculptures were admired by many and were returned in 2001 as a permanent installation.

The grotesque infants are climbing a structure that jars the beauty of Prague's skyline, a symbol of the Communist era, unable to reach adulthood, their growth stifled by this landmark of totalitarian rule. The outrageous babies also portray a bloated, surreal childhood.

Considering the installation of Černý, drawing a link to the disparities that were conditioned towards making the voice of the commoner or freedom fighters (communists) heard in the 21st century is much of an issue to talk about. Free human movements through all race and age groups no matter the situation in this our capitalist era which is a form of our spatial construct is also arguable. A more vicious explanation to his crawling babies on the tower is indeed to question the latter.

See Me Go

A leap to the next face of life starts immediately one is born into the world. A promiscuous vision of that which surmounts pressure on an individual pushes him or her to move to the next stage of life. A leap from one stage to another increased the potency of my indulgence into the very idea I was harnessing.



Plate 3: “kyale wate”. MFA Studio. Gabriel Bekoe. Broomsticks, glue, twine.

30cm x 12cm x 120cm. Photograph: Gabriel Bekoe



Plate 4: 'kyale wate, the walk of life'. MFA Studio. Gabriel Bekoe. Broomsticks, glue, twine. 30cm x 12cm x 120cm. Photograph: Gabriel Bekoe

Plates 3 and 4 talks about my incubation stage; when my ideas began upon engaging with several research themes. The use of the broom sticks saw me through a lot of challenges that I had overcome which forms part of my many experiences. The installation vividly explains the move from one stage of life to another. In other words, it confirms the transition that every individual has to go through in life before

getting to the stage of death: a slipper (*kyale wate*) symbolizing the journey or the transition such as a woman has to go through, in pregnancy before travelling into birth.



Plate 5: 'commerce'. MFA Studio. Gabriel Bekoe. Glass, horn, epoxy, cloth.

30cm x 90cm. Photograph: Gabriel Bekoe

Influenced by evolutionary theory and the social nature of experience and behaviour, George H. Mead emphasized the natural emergence of the self and mind within the social order. The self, he argued, emerges out of a social process in which the organism becomes self-conscious. This self-consciousness arises as a result of the organism's interaction with its environment, including communication with other organisms. The vocal gesture (language) is the mechanism through which this

development occurs. The social enclave of what seems close to the self commensurate in a great deal the consistency in the way we concord to certain situations and issues. I related 'Commerce' (Plate 5) to what Karl Marx in his discussion of commodity is to how we are able to trade in our contemporary world irrespective of the economic hardships the country Ghana is facing. The use of horns as were used in the Judaic tradition was to commensurate the economic appeal of the bourgeois society and the proletariats. The reflections we get as we go to the market to buy mutton for our meals is representational to the images we see when we stand in front of our mirrors. The communist, however, relinquishes their plight as to where they stand in the society which embodies the bourgeoisie and proletariat; them buying the same things as they are.

The Other Side

Sculpture changed dramatically in the modern era when sculptors began to make art for themselves rather than as a commission for someone else. It became more than a means of representing a dignitary, decorating a building or commemorating an event. Although it could still do these things, sculptors began to push the boundaries at the beginning of the Twentieth Century and began to redefine sculpture itself.

Sculptors began to experiment with new media, to explore the properties of different materials – often allowing material to dictate the form of the object produced.

Sculpture could be a vehicle for expressing an emotion or feelings about a subject rather than merely representing it visually.

Historically, the materials of choice for sculptors were largely bronze, stone and wood. In the Twentieth Century, however, artists began to explore new resources in a quest to discover what sculpture could be and what it could be made from.

Artists may be influenced by a particular material and its properties in determining the form that a sculpture takes. The versatility of polyurethane made it ideal for casting the intricate plumbing of Sarah Lucas's *The Old in Out* 1998, but, according to the artist, the resin also brings specific aesthetic qualities to the work.

In contrast, Minimalist sculptors such as Donald Judd and Carl Andre chose their materials precisely for their 'non-art' associations, using prefabricated industrial units such as bricks and tiles. Commercially available fluorescent light tubes allowed Dan Flavin to use light as a non-physical material for his works.

The form and context of the artwork may also dictate the material to be used. Sculptures exhibited outdoors need to be sturdy and weather-resistant, for example, and stone, bronze or other durable materials may be preferred for purely practical reasons.

Often, materials are selected for their evocative or sensual power. Barbara Hepworth linked the scent of the woods she worked with to memories of particular places. She also valued materials such as wood and stone for their aesthetic beauty, tactile qualities and natural form, all of which she exploited in her work.

As the parameters of sculpture continue to expand, so too does the seemingly limitless range of materials available to artists for their work.

Capturing the human form has always been a concern of sculptors and continues to be important to artists in the twenty-first century. This section examines the

presentation of the body in sculpture, exploring artists' different approaches to this subject over the last two centuries.

Some of the figures, such as the nudes of Maillol and Thorneycroft, were classically inspired, although these artists demonstrated a desire to invest their work with an increased naturalism as they copied their forms from real-life models. Degas gave his *Little Dancer Aged Fourteen* 1880–1, cast c1922, a touch of realism by originally modelling her in wax, with real hair and clothes. Over a hundred years later, Ron Mueck used the modern material of fibreglass to create another life-like adolescent in *Ghost* 1998.

Artists of the past century have turned to different techniques and materials in a quest to discover new means and methods appropriate for describing their experience of the modern age. Baselitz, for example, applied a primitive carving technique with a chainsaw in his monumental *Untitled* 1982–3, using a violated surface to evoke pain and suffering. Many artists use the human figure to express emotion or a psychological state. Koenig's lumpish *The Machine Minders* 1956 conveys the physical and mental effects of social conditioning. Coining these literatures to the many exploratory tendencies of a material/ content ideology opened me up to experiment and work with polyester resin.



Plate 6: Casting process. Sculpture Studio, KNUST. Filling of the holes in the mould with clay.

Photograph: Rex Akinruntan

However, the making (Plate 6) of the babies goes a long way to express the potency of the material I use. Casting on the other hand resolves most of the kaleidoscopes the babies go through before coming out as a successful being or piece. Going through armature making to the modelling of the babies emphasizes on the kind of hustle a commoner (communist) would have to go through before passing through to the next stage of life. The figures produced express the gross underpinnings of casting to ascertain a suitable work. Filling the tiny holes of the plaster mould with clay to make it easy for the application of the casting material, resin is one of the underpinnings and Plate 6 expresses that; after which I went on to apply the lubricating agent (mansion polish) for the easy removal of the cast.



Plate 7: Casting process. Sculpture Studio, KNUST. Fibre with colour.

Photograph: Gabriel Bekoe

The above, Plate 7 shows the negative of one part of the work I am casting with the polyester resin material, mixed with a green pigment and fibreglass. At this stage of the process the cast has to be in the mould for at least 10 minutes depending on the

amount of catalyst (accelerator and hardener) you added to it. After the ten minutes, I pulled the cast out to enable me cast the second time because of the multiple casts I am aiming at. Because of the warbling nature of the cast after the said time, I put it back to regain its strength before finally removing it.

The edges (seams) of the cast have to be trimmed with sharp scissors after removal to enhance clean joints in the process of coupling. If the cast has solid edges grinder is used instead.



Plate 8: Cast Fibre with colour. Sculpture Studio, KNUST.

Photograph: Gabriel Bekoe

After pulling all the parts of the cast out of the mould I begin to couple them together with binding wire before applying fibreglass and resin solvent on the seams (Plate 8).



Plate 9: Cast Fibre with colour and other parts. Sculpture Studio, KNUST.

Photograph: Gabriel Bekoe

I coupled all the small pieces together and arrange them to suit the next stage of the process (Plate 9). I do about three to ten coupling of individual pieces to access the best possible way to rearrange them in terms of finesse. The different parts are positioned to look at how best it can be coupled, whether by tying with a binding wire or hold it with fibre before filling the seams with a resin putty.



Plate 10: Arranged cast parts. Fibre with range of colours. Sculpture Studio, KNUST.

Photograph: Gabriel Bekoe

The cast parts are arranged (Plate 10) by a wall in such a way that could be envisioned in a complete state. At this stage of the coupling several ideas crop up which expresses how intensive the project I am working with is. A close look at the parts relatively accentuates proper alignments of the various parts and binding wire helps me get that. Again, if there is grinding I need to do at this stage, I do it before moving on to the final coupling.



(A)



(B)

Plate 11: Grinding. Sculpture Studio, KNUST.

Photograph: Lord Tagoe Wilhelm

The next process to complete the coupling is to grind using the grinding machine (Plate 11 A and B); all distorted parts are grinded off to secure a good work. At this level I wore nose mask, goggles to protect my nostrils and eyes from been affected. Every tiny protruded part needs to be grinded to get a fine surface. I used a sandpaper disc to achieve the latter.

WORKING TOWARDS EXHIBITIONS

The art exhibition has played a crucial part in the market for new art since the 18th and 19th centuries. The Paris Salon, open to the public from 1737, rapidly became the key factor in determining the reputation, and so the price, of the French artists of the day. The Royal Academy in London, beginning in 1769, soon established a similar grip on the market, and in both countries artists put great efforts into making pictures that would be a success, often changing the direction of their style to meet popular or critical taste. Many of the works were already sold, but success at these exhibitions was a crucial way for an artist to attract more commissions.

As the academic art promoted by the Paris Salon, always more rigid than London, was felt to be stifling French art, alternative exhibitions, now generally known as the Salon des Refusés ("Salon of the Refused") were held, most famously in 1863, when the government allowed them an annex to the main exhibition for a show that included Édouard Manet's (Fig. 14) *Luncheon on the Grass* (*Le déjeuner sur l'herbe*) and James McNeill Whistler's (Fig. 15) *Girl in White*.



Figure 14: Édouard Manet's *Luncheon on the Grass* (*Le déjeuner sur l'herbe*), 1862–1863, oil on canvas, 208 cm × 265.5 cm (81.9 in × 104.5 in), Musée d'Orsay, Paris.



Figure 15: James McNeill Whistler's *Girl in White*, 1861–62, oil on canvas, 215 cm × 108 cm (84.5 in × 42.5 in), National Gallery of Art, Washington, D.C.

This began a period where exhibitions, often one-off shows, were crucial in exposing the public to new developments in art, and eventually Modern art. Important shows of this type were the Armory Show in New York City in 1913 and the London International Surrealist Exhibition in 1936.

Museums started holding large loan exhibitions of historic art in the late 19th century, as also did the Royal Academy, but the modern "blockbuster" museum exhibition, with long queues and a large illustrated catalogue, is generally agreed to have been introduced by the exhibitions of artefacts from the tomb of Tutankhamun held in several cities in the 1970s.

Resuming into the conditions of our contemporary society I contemplated on how I could visually and consciously adjust to the very elements that make up the society. I worked towards various exhibition spaces that could bring to mind what exists around us. Plate 12 is a test installation I did towards a main exhibition. It was done in the Sculpture studio to conform to the statutes of the spaces I was investigating. The white image is a 7 feet work by Mr Kwame Opoku-Bonsu which is in its mould stage. The mould was done in silicon which has a link to the growth and aging of the Sculpture studio of Kwame Nkrumah University of Science and Technology (KNUST). The use of silicon in the studio has been quite recent since the use of Plaster of Paris has been often. The recent shift to the use of this particular material, silicon, is innovative and shows the changes that normally occurs in our studios. Silicone rubber offers good resistance to extreme temperatures, being able to operate normally from -100 °C to +300 °C. Some properties such as elongation, creep, cyclic flexing, tear strength, compression set, dielectric strength (at high voltage), thermal conductivity, fire resistance and in some cases tensile strength can be—at extreme

temperatures—far superior to organic rubbers in general, although a few of these properties are still lower than for some specialty materials. Silicone rubber is a material of choice in industry when retention of initial shape and mechanical strength are desired under heavy thermal stress or sub-zero temperatures. Organic rubber has a carbon-to-carbon backbone which can leave it susceptible to ozone, UV, heat and other ageing factors that silicone rubber can withstand well. This makes silicone rubber one of the elastomers of choice in many extreme environments.



Plate 12: Preparing for an installation. Gabriel Bekoe. Sculpture Studio, KNUST.

Photograph: Rex Akinruntan

CHAPTER FOUR

Interpretation and Analysis

Exodus (the pilgrimage)

A very conspicuous assessment of results of the concept of art to the conceptual (idea development) of an individual is much to do with the rhetoric's of a situation. Coming this far with the most radical baby poses has taken the artist a journey which needs to be discussed. With the phallic phase of idea development, the artist decided to play around certain materials with a strong sense of engagement. Using the Jewish/Judaic conception of the horn as a shofar and as sacred object gave the artist the urge to research much into horns and see how best it could be manipulated. This placed in front of mirrors will be a masterpiece when artistically and conceptually installed (Plate 13). This resorted in seeing Cai Guo Quaing as one of the contemporary artists who through his gunpowder mechanism and repetitive mode of representations could also give the artist a kind of kaleidoscopic feel.



Plate 13 A: Preliminary drawings of the horn installation. Gabriel Bekoe

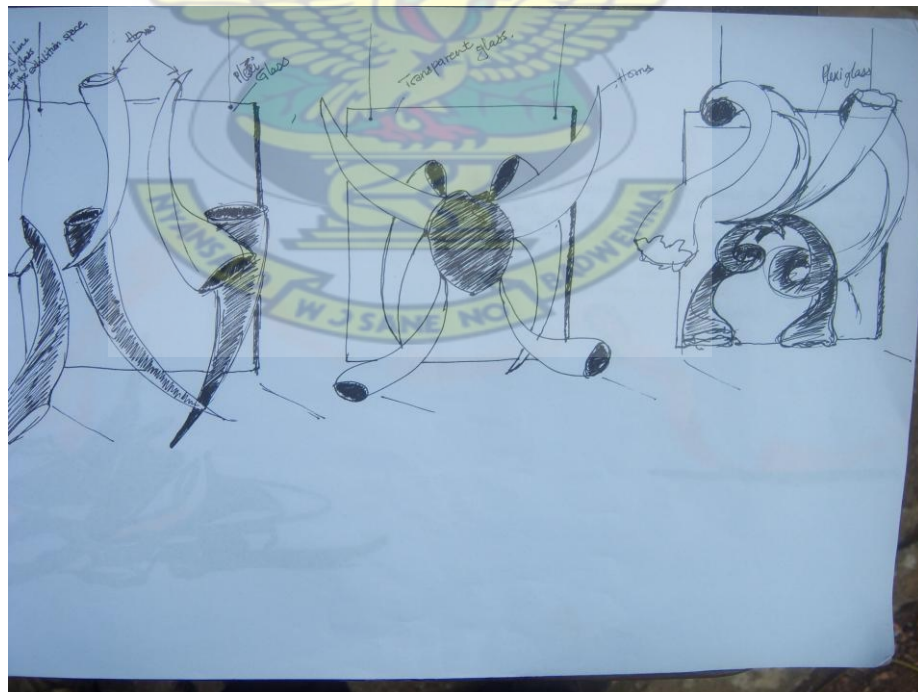


Plate 13 B: Preliminary drawings of the horn installation. Gabriel Bekoe



Plate 14: 'commerce'. MFA Studio. Gabriel Bekoe. Glass, horn, epoxy, cloth.
30cm x 90cm. Photograph: Gabriel Bekoe

Gathering information or data from the Evian ads, again, has given me the platform to explore my intended babies in a utopian hegemony of a segmented enclave. Exploring babies in this represented format opens the door for various views and comments which may arise out of numerous interactions with the babies. The association of babies with certain mundane thoughts opens a way to me the artist to practically rethink into how to represent my figures in a satirical manner. Placing the babies in certain positions in a utopian environment in its assimilated pedagogy influences the energetic fantasies of the babies. Coming from the point of view of the dominated canon of a baby, I can comfortably say that they give a sense of belonging with respect to their biological phenomena.

One will wonder the radicality of babies being the centre of controversy here. Babies with their innocence will be acting in a funny and radical manner in an environment created for them, a heterotopia. Technology—specifically the ability to create alternative environments—enables this kind of child to express his/her desire to be somewhere else. This “somewhere else” generally grows from a fertile imagination, but is guided by social and familial constructs, personal experiences, and what the software and hardware can provide. My childhood was largely spent concocting stories and constructing places where I would have preferred to have been.

KNUST

The Critique of Everyday Life

Every civilization has a history of significant making, of carving or modelling material. Even the earliest known communities would use the basic materials around them to create figurines, idols or ritual objects. Sometimes the makers of these three-dimensional objects would choose to represent everyday activities or to relate important events from their life. Cave dwelling communities would carve figures and motifs into the surrounding rocks. Other communities would use clay to form figures, moulded in their hands and baked by the sun or in a fire.

More developed civilizations began to capture human likeness in portrait busts and statues. They became more adept at carving and modelling different materials (for example stone, marble, clay, etc.)

Sculpture was often used to adorn architecture and masons were employed to carve embellishments on buildings that could be figurative, symbolic or merely decorative (for example gargoyles, caryatids, acanthus leaves, etc.)

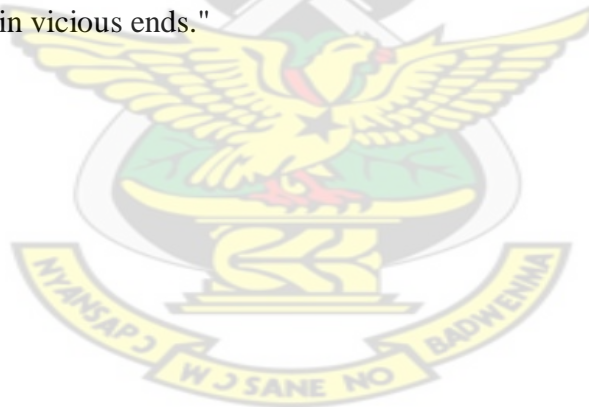
The choice of materials became increasingly important and materials were selected for their durability, monetary worth, or easiness of carving. (For example marble, bronze).

Patronage played an important part in the history of sculpture. For example, the established church might commission sculpture that was iconic and didactic whereas a private collector might demand a work that reflected personal taste.

Chintan Upadhyay, an Indian artist is to have his first London solo exhibition at Aicon gallery this autumn, with a series of works. Referred to as the "Pope of Indian Political Pop", Upadhyay's output concerns the modern and rapidly changing world, and man's struggle to keep abreast of developments without compromising traditional values. Upadhyay is best known internationally for his concerns surrounding female foeticide in India and China, and how modern technology (such as sonography, which is meant to diagnose health problems in the unborn child) is being abused in order to know in advance the sex of an unborn child. Upadhyay furthermore explores how the pressure to conform to an ideal of perfection (as permutated through the media and a modern consumer society) could go wrong when applied to genetics.

In *Mistake* Upadhyay continues to host his fears and criticisms of genetic engineering and child foeticide within the image of the body of a male baby. The freestanding sculptures show babies with multiple hands and hands (Chapter 2, Fig. 2), posing as if gods from Indian mythology. When transferred to human babies, the traditional, supernatural capacities of the gods look contrived and repulsive. Painted onto their bodies are elements recognizable from Indian miniature painting, as if 'stolen' from their original context and position adhere to ensure that his modern creations also 'fit' into the traditional canon of Indian visual representation. That the

images clearly jar with their surroundings is a metaphor for how contemporary ideals of perfection cannot simply be amalgamated into traditional societies. Upadhyay has been investigating female infanticide and foeticide for the last few years, making two projects related to it in 2006 and 2007 (Tentua Dabaa Do (Kill Her)). The artist's adoption of the swastika for his installation at Aicon has connotations of both Nazi ideology and male chauvinist ideology, and he critiques them here while connecting the issue of female infanticide directly with the male chauvinist ideology still persisting in India. Of his work, Upadhyay states "I use familiar symbolism with all its identifiable exoticism. My art is all about addressing socio-political issues that come along with the process of globalization. I am interested in subjects that are vital to human beings' thinking process...My babies are not simple malformed babies. They are the malformed ideologies pushed amongst us by hegemonic forces for achieving certain vicious ends."



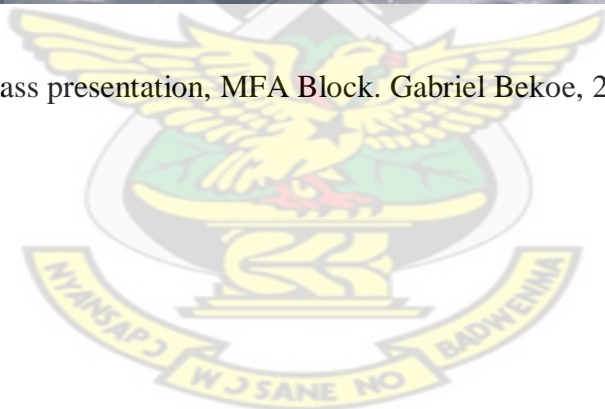
STUDIO PRESENTATION

A journey through my MFA programme required me to hold exhibitions to boost my capabilities of investigating more into the projects I am engaged with. Most of these investigations came via series of studio presentations which resulted in holding bigger and much opened presentations for artists and colleague artists who were interested in the subject being investigated. This presentation, however, was investigating the social construct of our day to day engagements. A mirror was installed and babies were placed in front of it (Plate 15) to suggest the mundane image reflection of the self, which has a lot of preposterous facts related to it. Preparing the relativity of the two subjects, a much concentrated phenomenal changes occurred which brought a break in the construct of most thoughts and concerns as far as human life is discussed. The behaviour in which one person copies another person usually while in social interaction with them is highly congruent and typical in our daily occurrences. Since people usually accept their mirror image with ease, mirroring the person with whom one is speaking generally makes them feel more relaxed and encourages them to open up.

Within the area of self-psychology, the person being mirrored has all the transactions characterizing the mother-child relationship, including not only the reflections of grandiosity, but also constancy, nurturance, a general empathy and respect" (Kohut, 1977, pp. 146-147). The parents' mirroring responses influence the development and maintenance of self-esteem and self-assertive ambitions which characterizes most person's composure in social interactions. Their response will mirror back to the child a sense of worth, which in turn creates an internal self-respect.



Plate 15: A class presentation, MFA Block. Gabriel Bekoe, 2013. Resin cast, colour



A TATE MODERN PRESENTATION

A visit from Tate Modern representatives Elvira and Mercedes saw display of a kind explaining the human body in connection to our reflections of the many experiences we face in our walk in this life. Tate Modern is a modern art gallery located in London. Tate holds the national collection of British art from 1900 to the present day and international modern and contemporary art.

I moved the babies (figures) into that space to experience the conditions of the new dawn of the day and give a good deal of the what, where, and how space can be constructed. Plate 16 and 17 showing the figures juxtaposed gives the feel of general ensemble of the coinage of the classical space. Lefebvre's "Production of Space" opened to me the possibilities of engaging in other spaces other than the one already created. It however exposed me to the many experiences of life including the universe as a subject of interest. The space in question is influenced by the idea of the cogito which Ponty explained with regards to the human body. The human mind encompasses a lot of conspicuous reflections which is subjected to the fact that, the human consciousness is by virtue of our experiences and ego.



Plate 16: At a jury, Gabriel Bekoe, 2013. MFA Block. Resin cast, colour. Curators:
Elvira Dyangani Ose and Mercedes Cebrián



Plate 17: A presentation with Tate Modern curators, Gabriel Bekoe, 2013. MFA
Block. Resin cast, colour. Curators: Elvira Dyangani Ose and Mercedes Cebrián

EXHIBITIONS: KNUST HOSPITAL

Interactive installation is a sub-category of installation art. An interactive installation frequently involves the audience acting on the work of art or the piece responding to users' activity. There are several kinds of interactive installations that artists produce, these include web-based installations (e.g., Telegarden), gallery-based installations, digital-based installations, electronic-based installations, mobile-based installations, etc. Interactive installations appeared mostly at end of the 1980s (*Legible City* by Jeffrey Shaw, *La plume* by Edmond Couchot, Michel Bret...) and became a genre during the 1990s, when artists became particularly interested in using the participation of the audiences to activate and reveal the meaning of the installation. As part of this explanation, an installation was done at the KNUST Hospital to engage students and passer-by's. In general, the human body evolves out of a phenomenal biological ensemble which is reminiscent to the many experiences we face through the lived. Kant emphasizes on how reflective those experiences are. How the human body adapts to certain conditions with respect to time are relative to how I have disembodied life and commodified the human body by emphasizing the gymnastics baby. The paradox that is at play in my work speaks more of the Panopticon of/in its disciplinary/ docile format. The duality of personality or persona is also highly representative in my work because of the issue of our reflections through our lived experiences (past and present), and it comes through the process of my castings. My work has gone through series of installations through candid perceptual fluctuations and progressive Kaleidoscopes.

The University Health Services started as a dressing station in 1952 and has grown by additions and modifications into a full-fledged 100-bed hospital.

This was at a period when the entire University population was barely 1000 with a corresponding low hospital attendance. The hospital currently caters for a population of over 200,000. This is made of: Students 21,000, Staff and dependants 30,000; and about 150,000 people from over 30 surrounding communities, including Ayigya, Bomso, Ayeduase, Kotei, Boadi etc.

It is the medical arm of the Kwame Nkrumah University of Science and Technology. It is located in Kumasi, Ashanti Region in the northwest part of the Kumasi - Accra express way. In 1972, the female, children and male wards were constructed to enable the hospital receive more in-patients. The out-patient department and the theatre were added in 1973. The maternity ward was initially an isolation ward which was converted for maternal purposes.

Moreover, I chose this site because of the biological ensemble and their high profile service of obstetrics. A link to the phenomenal changes that occurs when a woman is pregnant was what informed my choosing of this particular site. It is also an open space which is closer to the Accra-Kumasi highway and opposite the Ghana Commercial Bank. The fact that all these edifices gave its own services, bringing an installation at the centre of them brought a lot of controversial posing questions which caused passer-by's, cars, staffs of the hospital to cause a stampede. Transporting the works from my studio to the exhibition grounds expounded circumstantial repose of the long awaited first solo exhibition I was going to have. The issue of chirality as explained in chapter two of this document gives a great feel as it is shown (Plate 21, 24 and 25) where figures have been placed side by side with the head turned upside down. A more radical of the display is somehow communioned

with the interactions of passer-by's (Plate 18, 27), audience's (Plate 24, 33, 34) and the artist himself (Plate 35).



Plate 18: Passer-by's interacting with work. KNUST Hospital. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 19: Babies resonating concupiscence. KNUST Hospital. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 20: Babies displayed to ascertain disparities. KNUST Hospital. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 21: Displaying the essence of chirality. KNUST Hospital. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 22: Mundane display of one distinct baby showing despair. KNUST Hospital.

Gabriel Bekoe. Photograph by: Rex Akinruntan



Plate 23: A close shot of a separate but a conditioned baby espousing high level of innocence. KNUST Hospital. Gabriel Bekoe. Photograph by: Rex Akinruntan



Plate 24: Explaining the issue of chirality to a student. KNUST Hospital. Gabriel Bekoe. Photograph by: Rex Akinruntan



Plate 25: The issue of chirality in a reciprocal body display. KNUST Hospital.
Gabriel Bekoe. Photograph by: Rex Akinruntan



Plate 26: Displaying body sensuality. KNUST Hospital. Gabriel Bekoe

Photograph by: Gabriel Bekoe



Plate 27: Closeness of figures to viewers displaying the self from the body. KNUST Hospital. Gabriel Bekoe. Photograph by: Gabriel Bekoe

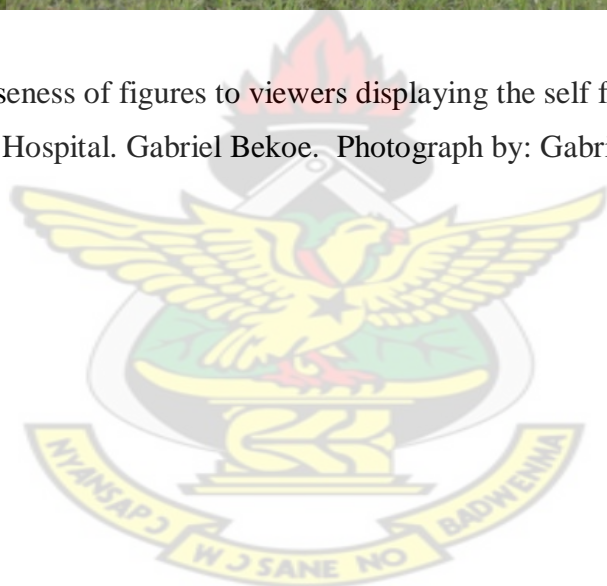




Plate 28: The issue of chirality in a reciprocal body display. KNUST Hospital.

Gabriel Bekoe. Photograph by: Rex Akinruntan



Plate 29: Gross display of the body. KNUST Hospital. Gabriel Bekoe

Photograph by: Rex Akinruntan





Plate 30: Body tactics. KNUST Hospital. Gabriel Bekoe

Photograph by: Gabriel Bekoe



Plate 31: Comfort. KNUST Hospital. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 32: Embrace. KNUST Hospital. Gabriel Bekoe

Photograph by: Gabriel Bekoe



Plate 33: A colleague artist interacting with work (Embrace). KNUST Hospital.
Gabriel Bekoe. Photograph by: Gabriel Bekoe



Plate 34: Student reminiscing with one of the works. KNUST Hospital. Gabriel
Bekoe. Photograph by: Gabriel Bekoe

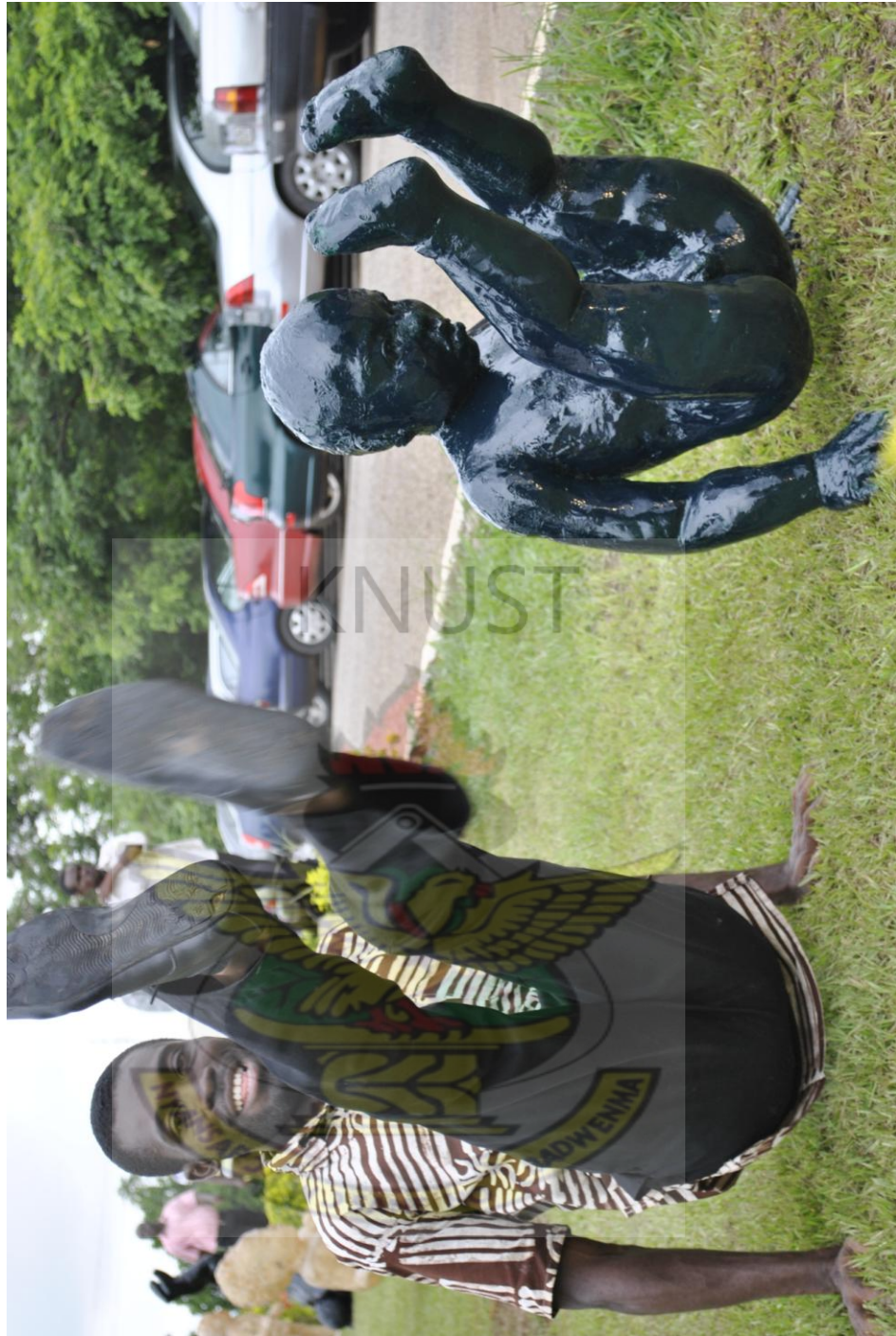


Plate 35: Personal interaction (mimicking). KNUST Hospital. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 36: Graceful tendencies. KNUST Hospital. Gabriel Bekoe

Photograph by: Gabriel Bekoe



Plate 37: Figures looking into the skies. KNUST Hospital. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 38: Aerial view of displayed bodies. KNUST Hospital. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 39: Progressive view of body display. KNUST Hospital. Gabriel Bekoe

Photograph by: Gabriel Bekoe



Plate 40: One of the figures expressing worry. KNUST Hospital. Gabriel Bekoe

Photograph by: Gabriel Bekoe

SCULPTURE GARDEN DISPLAY, KNUST

Everyone knows what is meant when we speak of a room in an apartment, the corner of a street, a market place, a cultural centre, a public space and so on. These terms of everyday discourse serve to distinguish not to ascertain an isolation of particular spaces and in other circumstances describe a social space. They correspond to a specific use of that space, and hence to a spatial practice that they express and constitute. Their interrelationships are ordered in a specific way. The sculpture garden is located at the Sculpture Section of KNUST adjacent KNUST museum. The sculpture garden is designed to accommodate visitors and students as a lounge where one can have his or her quiet time. My project moreover centres on such a phenomenon which can be termed solitude. The way a person may reflect on the past is somehow dependant on where he or she may find him/herself. It can be in a crowd (noisy environment) or a quiet place. This in turn opens up the question of what people really reflect on when they are left alone or in the aisle. I was looking at the space as a figure of innocence and seclusion irrespective of the social repose it considers.



Plate 41: Arranging figures in the garden. Sculpture garden, KNUST. Gabriel Bekoe

Photograph by: Rex Akinruntan



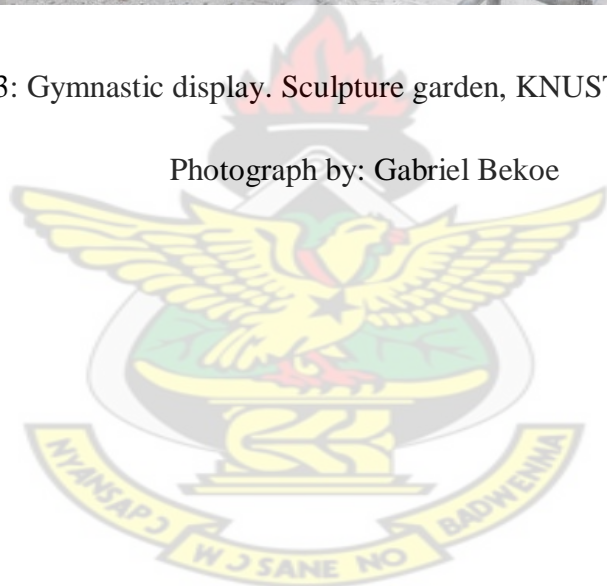
Plate 42: Magnanimity display of figures. Sculpture garden, KNUST. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 43: Gymnastic display. Sculpture garden, KNUST. Gabriel Bekoe

Photograph by: Gabriel Bekoe



MFA BLOCK

The MFA Block is a block situated at the Sculpture Section, KNUST and has a lot of historical background that resonates wishful tendencies of accommodating unfamiliar scenes. It was once the Great Hall of the university and has passed through series of attachments replicating the many happenings of the place. The current use of the place as a studio and a class was due to the expansion of learning and people expressing the desire to study and pursue higher education. Although, it has offices, most of its spaces are used as studios for students pursuing their second degree in Fine Art. The building resonate the feel of consciousness and cogito which are conditioned to the relationship my figures (babies) have with the functionality of the building (structure/ architecture). The touch of the senses that is the mind, which deals with the intellect is one of the things I am also investigating. Intelligence, an ability expressing the general mental capability to reason, solve problems, think abstractly, learn and understand new material, and profit from past experience. As researchers have testified that, intelligence can be measured by many different kinds of tasks. Likewise, this ability is expressed in many aspects of a person's life. It however, draws on a variety of mental processes, including memory, learning, perception, decision-making, thinking, and reasoning.



Plate 44: Direct view of the figures. MFA Block. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 45: Figures showing concern to humanity by praying. MFA Block. Gabriel Bekoe. Photograph by: Gabriel Bekoe



Plate 46: Babies consenting. MFA Block. Gabriel Bekoe

Photograph by: Rex Akinruntan

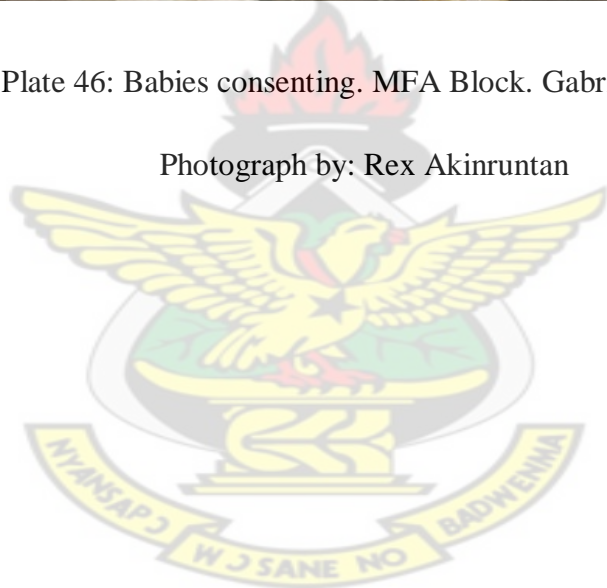




Plate 47: Close view of babies face showing fibres of the cast. MFA Block. Gabriel Bekoe. Photograph by: Gabriel Bekoe

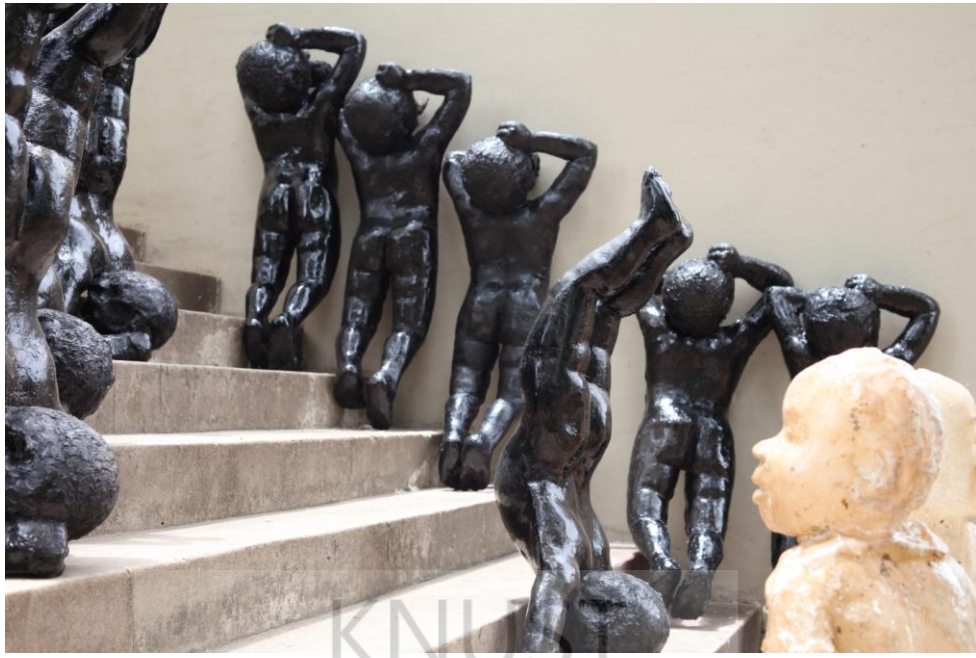


Plate 48: Ascension. MFA Block. Gabriel Bekoe

Photograph by: Rex Akinruntan



Plate 49: Posing with the babies. MFA Block. Gabriel Bekoe

Photograph by: Rex Akinruntan

TEST EXHIBITION

The hope of parenthood extends to just giving birth. It embodies the responsibilities and skills a parent exhibit in nurturing and teaching a child. A parent that does not show such a phenomenon is likely to dishonour his or her child and may cause personality disorders. I call this test exhibitions because of the experimental (s) I did with babies (figures). The babies were placed on top, side by side, behind and in front of the modelled figures (Plate 50). I had to put the figures in such positions to look at the future of my work. The work around which the babies have been placed have been covered with silicone rubber as a form of mould picking and has currently then again been backed with polyester resin casing. The work itself is a seven footer image that talks about iconography. Inside the mould is a masked iconographed image that identifies the brutality of certain African leaders. Looking at the positioning of the works in the spaces of the studios, I thought it wise to arrange by juxtaposing (Plate 51) and superimposing (Plate 52 and 53) the figures with the work which was done by Mr Kwame Opoku-Bonsu in the studio. The Sculpture section studio which is outside my main studio happened to be the place I cast and joined most of the babies. It is also a place where most undergraduates are trained and nurtured as artists; the section studio considers the high level of upbringing reminiscent to that of parent doing the latter. Just as a lot of things (material, tools and equipment) are tested and tried before use in the studio so is the babies are tested through experiments to assure myself of the possible arrangements or better still the installations that can be done.



Plate 50: Babies been hooked to a concealed father. Sculpture section. Gabriel Bekoe

Photograph by: Gabriel Bekoe



Plate 51: Parenting. Sculpture section. Gabriel Bekoe

Photograph by: Gabriel Bekoe



Plate 52: Father shoving off babies. Sculpture section. Gabriel Bekoe

Photograph by: Gabriel Bekoe

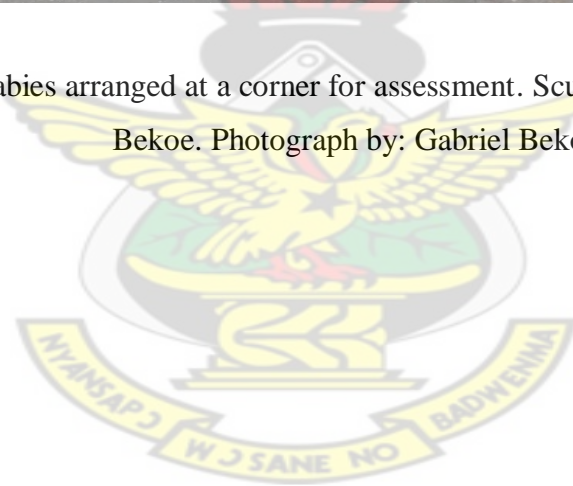


Plate 53: In the chest of a woman. Sculpture section. Gabriel Bekoe

Photograph by: Gabriel Bekoe



Plate 54: Babies arranged at a corner for assessment. Sculpture section. Gabriel Bekoe. Photograph by: Gabriel Bekoe



ART SOCIETY EXHIBITION, KNUST

The physical abilities of the self is a guarantee of the function of the mind. The way we think is otherwise a function of mankind's social constructs. Organized sports programs, such as youth soccer leagues, are a fun way for children to learn the benefits of regular exercise. Many people also find that regular exercise enhances their sense of mental well-being along with their general physical health. Today there is an increasing emphasis on preventive medicine, or maintaining health, partly as a result of the increasing costs of health care and our greater awareness of the effects of lifestyles on health and longevity. While public interest in exercise and fitness has increased during the past 20 to 30 years, according to the United States National Centre for Health Statistics, in 1990 only 41 percent of adults 18 to 64 years of age reported that they exercised regularly, and only 32 percent of those over 65 years of age reported regular exercise or participation in physical sports. The Art Society gave me platform to show some of the benefits of exercising and again reconstructing the need to associate ourselves with the things that are close to us. The Royal Parade Grounds that accommodates a lot of social events such as parades, church, musical shows explains most of an individual's social discourse. This in turn repositions the self in recognizing the need to accept the need to be mentally and physically sound. In social space, space can be treated in terms of 'no' and 'yes' in the affirmation of life. An important precondition of this is that each living body both is space and has its space; it produces itself in space at the same time as it produces that space. However, the socialization of the mirror-effect is based on a dual existence of social space relative to its participants. On the one hand, Lefebvre says, each member of society relates itself to space, situates itself in it. This is part of the process of

constitution of the self – of designating oneself to an intermediary or mediating role through which one seeks to apprehend something or somebody else. It offers sequences, sets of objects and concatenations of bodies, giving the impression of transparency, of the world as reflected within each body in an ever-renewed to- and –fro of reciprocal reflection. Social space itself becomes a mirror, in a collective and historical sense. This duality between opacity and transparency, subjectivity and objectivity, is a point of intersection between the body and social space.



Plate 55: Baby riding bicycle. Royal Parade Grounds, KNUST. Gabriel Bekoe

Photograph by: Gabriel Bekoe



Plate 56: Babies exercising. Royal Parade Grounds, KNUST. Gabriel Bekoe

Photograph by: Bamfo Frederick



Plate 57: Babies displaying their brain power. Royal Parade Grounds, KNUST.

Gabriel Bekoe. Photograph by: Gabriel Bekoe

COME, LET'S DO IT!

Growing up in our own civilization we know little about how we ourselves are conditioned by it, how our bodies, our language, our modes of thinking and acting are determined by the limits imposed on us by our environment (Franz Boas 1940: v). The body is, however, man's first and most natural instrument (Marcel Mauss [1936] 1973: 75). Just as it is true that everything symbolizes the body, so it is equally true (and all the more so for that reason) that the body symbolizes everything else (Mary Douglas [1966] 1978: 122).

The Palestra Fitness & Social Centre is located in Kumasi-Kaasi, Palestra is one of the biggest fitness & social centres in Ghana with a fitness hall of about 300 square meters and an aerobics hall of 225 square meters. They offer dressing rooms and showers for both men and women, an internet cafe, salon, pedicure, manicure, pool tables, darts, table tennis, physical therapy, barbershop, bar and restaurant.

Palestra employs a professional fitness & aerobics instructor who has been studying and working in Holland for years.

Palestra has special programs designed to help people lose or gain weight, body building, fitness, endurance training, etc.

Engaging the physical sciences in the social construct of the Self which involves the cognitive evokes consensus appeal of the general public. The body need lots of exercises to keep fit and grow as well. Much of the things we do in the day is to improve our being and again improve our self-image. However, the sense of being well-dressed gives a feeling of inward tranquillity religion is powerless to bestow.

According to psychoanalytic theory, the superego which constitutes the actions and thoughts of the mind, develops as the child gradually and unconsciously adopts the values and standards. First, of his or her parents, and later of the social environment. In our fight for knowing who we really are, are fun tuned by biological determinism; whether we are acknowledged by paternal mortality or disorganized by circumstantial phenomena. This is reminiscent to the many experiences we face through the lived. Kant emphasizes on how reflective those experiences are. How the human body adapts to certain conditions with respect to time are relative to how I have disembodied life and commodified the human body by emphasizing the gymnastics baby. The babies/ toddlers have high sense cognitive which is reflective in their actions, however. The site of display which is the fitness centre is to engage the thoughts and minds of people. The duality of personality or persona is also highly representative in my work because of the issue of our reflections through our lived experiences (past and present), and it comes through the process of my castings. My work has gone through series of installations through candid perceptual fluctuations and progressive Kaleidoscopes. Polyester Resin and Fibreglass are the major materials I work with which gives me the intended finish with a blend in colours. This in turn is to define and argue about the social construct of such Fitness spaces.

The babies (figures) in the fitness centre is to alert the general public of the consciousness of exercising.



Plate 58: Babies exercising. Palestra Fitness and Social Centre, Kaase. Gabriel Bekoe

Photograph by: Sadat Mohammed



Plate 59: Concertedness. Palestra Fitness and Social Centre, Kaase. Gabriel Bekoe

Photograph by: Sadat Mohammed



Plate 60: Exercising in a fix. Palestra Fitness and Social Centre, Kaase. Gabriel Bekoe. Photograph by: Sadat Mohammed



Plate 61: Back view shot of figures exercising. Palestra Fitness and Social Centre, Kaase. Gabriel Bekoe. Photograph by: Sadat Mohammed



Plate 62: Aerial view of figures exercising. Palestra Fitness and Social Centre, Kaase.
Gabriel Bekoe. Photograph by: Sadat Mohammed

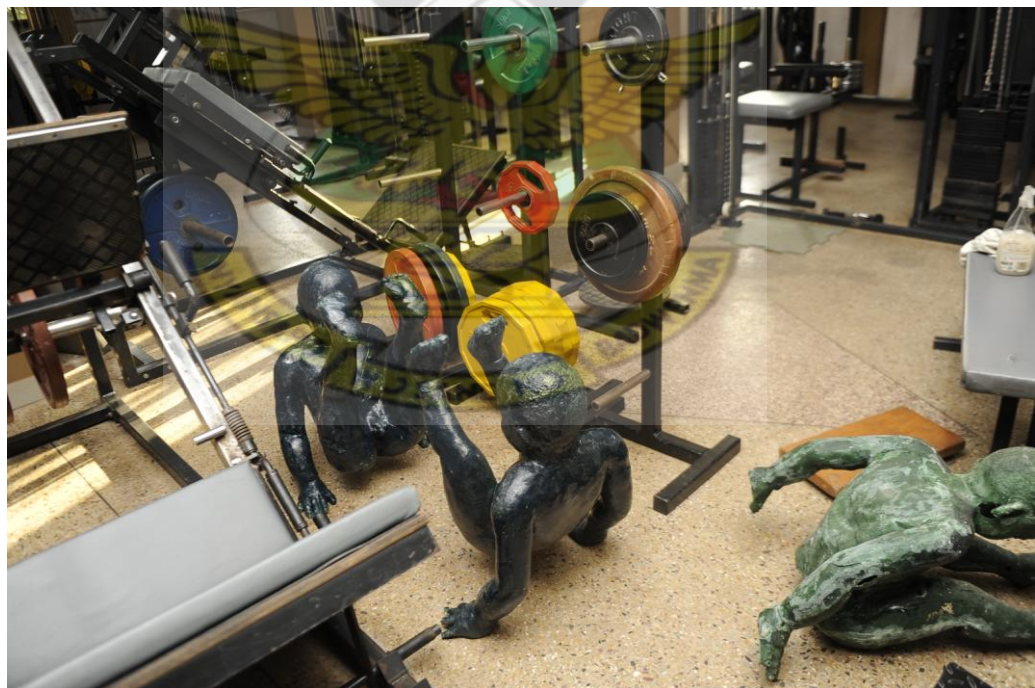


Plate 63: Fugitive. Palestra Fitness and Social Centre, Kaase. Gabriel Bekoe
Photograph by: Sadat Mohammed



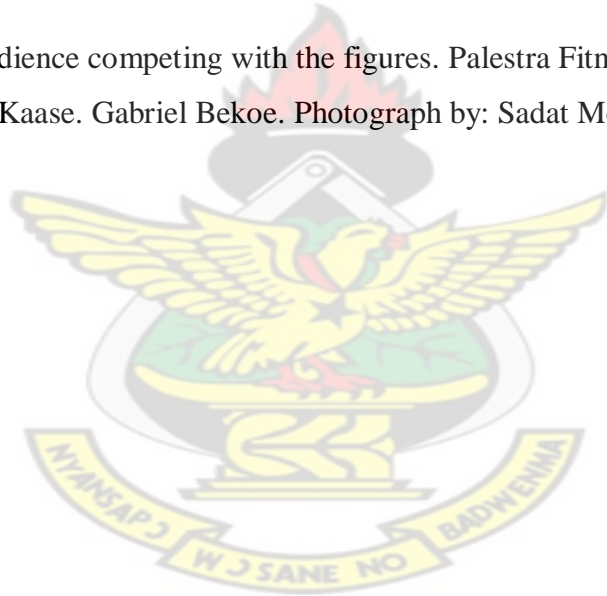
Plate 64: Figure trying to lift weight. Palestra Fitness and Social Centre, Kaase.
Gabriel Bekoe. Photograph by: Sadat Mohammed



Plate 65: One of the audience helping the figure out with the weight. Palestra Fitness and Social Centre, Kaase. Gabriel Bekoe. Photograph by: Sadat Mohammed



Plate 66: Audience competing with the figures. Palestra Fitness and Social Centre,
Kaase. Gabriel Bekoe. Photograph by: Sadat Mohammed



CHAPTER FIVE

The Afterlife

Most people live without acknowledging the fact that there exist certain fundamental changes that normally occur as far as ecology of living becomes phenomenal. The body with its intrinsic tendencies are conceptualized to relate to space and time, or rather to the spatiality and temporality of the body. In social space, space can be treated in terms of 'no' and 'yes' in the affirmation of life. An important precondition of this is that each living body both is space and has its space; it produces itself in space at the same time as it produces that space. As part of the lived experience in the body as a point of departure and as destination, the body, however, constitutes a practico-sensory realm in which space is perceived through smells, tastes, touch and hearing as well as through sight. The socialization of the mirror-effect is based on a dual existence of social space relative to its participants. Do you remember the 'Water Babies' made by BETC, an advertising agency from Paris. They came back with another masterpiece for Evian; the French producers of mineral water. Well many of you are left pondering whether these cute babies are real or computerized. You may find hard to believe but the ad-makers made sure to use resembling toddler-adult pair for this ad!

The advertisers of Evian want to represent their water as one that can keep adults young at heart. They accomplish that by associating their ads with baby dances, which can symbolize energy and youthfulness at the same time. By focusing on that message, Evian brings its audience's attention to a societal norm: everyone wants to become young again as they gradually grow old.

Ads can be seen “as discourses that socially and culturally construct a world” (Goldman & Papson 95). Moreover, living young is not an exclusive right which can only be enjoyed by youths. The baby-reflection of adults in the *Baby and Me* ad highlighted this idea. Through the mirror, adults can instantly become babies. In other words, youthfulness is something that adults can aim to acquire. In short, this ad wants to introduce a new idea to the present culture that living young is not defined by a person’s physical age, but by a person’s psychological state. Adults can also live young if they believe they can do so. The concept of consumer societies as postulated by Leiss can be characterized by “popular styles and expenditure patterns among consumers becoming a principle force for social cohesion” (Leiss 69). The way we see ourselves are the reflections of the past and however that which we experience as individuals.

Growing up in our own civilization we know little about how we ourselves are conditioned by it, how our bodies, our language, our modes of thinking and acting are determined by the limits imposed on us by our environment (Franz Boas 1940: v).

The body is, however, man's first and most natural instrument (Marcel Mauss [1936] 1973: 75). Just as it is true that everything symbolizes the body, so it is equally true (and all the more so for that reason) that the body symbolizes everything else (Mary Douglas [1966] 1978: 122).

In the aspect of synthesizing the ability of the body to work in all lived experiences is much tied to the brain; how you compose yourself is however a proof of how your brain works and behaves.

Delegating on the above literature, Marcel Mauss in his essay "Techniques of the Body" emphasizes on the body. He stipulated, "The ways in which from society to society men know how to use their bodies." "The body," he explained, "is the first and most natural instrument of man"; but, like other instruments, it must be learned, and it may be learned well or badly, and it will certainly be learned differently in different cultures. He offered a series of anecdotes on how the body can adapt to the techniques of swimming and running, and how people are even taught to walk in particular styles: For example: how a child is taught how to brush the teeth and even comb the hair. A girl being taught how to brush the teeth will certainly be a genius in brushing her own teeth sometime to come. A consistent brushing of the teeth when she wakes up every morning will obviously be a proof of her acquired knowledge. The body is, after all, not only symbolic of the self, and the society, it is the self; we are embodied.

Human hands are perhaps the most universally recognized example of chirality: The left hand is a non-superimposable mirror image of the right hand; no matter how the two hands are oriented, it is impossible for all the major features of both hands to coincide. This difference in symmetry becomes obvious if someone attempts to shake the right hand of a person using his left hand, or if a left-handed glove is placed on a right hand. In mathematics chirality is the property of a figure that is not identical to its mirror image.

My studio encounters saw to the display of my preconceived ideas of what kaleidoscopic is all about through the castings I did. Several casting techniques were explored in order to better explain the various forms of conditions of the self, body through experimentations and data gathering. In view of this, the body resident in

kaleidoscope has been relatively and literally emphasized in a number of babies or infant's casts. Series of literary devices such as anecdotes, metaphors, paradox, the prime, again gave me the opportunity to associate and dissociate the subject of reflection into an objective conundrum. Subjects like solitude through our lived experiences were conceptualized to ascertain the propensity of the body as it ages.

Merleau Ponty once said about the body inhabiting space and time and not the vice versa; "I am not in space and time; nor do I conceive space and time; I belong to them, my body combines with them and includes them. The space of this inclusion is the measure of that of my existence." (Merleau Ponty, 1962, p. 140)

The human body is a gem as far as ecology is concerned. The way we live suggests the conditions we are faced with. The come back to the systems of living in the past and in the contemporary world today assures the self of the propensity of our thinking faculty. The self, as Mead argues, emerges out of a social process in which the organism becomes self-conscious. This self-consciousness arises as a result of the organism's interaction with its environment, including communication with other organisms. Rene Descartes (French Philosopher 1591-1650) defines a person as "that a person is a combination of two radically different substances, matter (i.e. a body) which is extended in space, and mind with thinking as its essential characteristic and which does not occupy space." More so, More (1996: 153) interprets a person in a behavioural manner which conceptualizes actual communications. He says:

"When we describe a person as being ambitious, generous, or even as having good or bad character or personality ... it is to refer to certain types of tendencies manifested by certain kinds of behaviour pattern which allow us to anticipate, with a reasonable

amount of assurance, the individual's actions and reactions to a variety of circumstances and possible contingencies.”

A major turn-around of the body inhabiting space regarding the object of ‘Self’ in persona adopted Marx’s idea of communists engaging in capitalism. The space that took place or over the already created space of the capitalist, talking about the bourgeoisie and others reinstated renewed revolutionary reforms which made the communists a particular evocative of change in what happened in France, May, 1968: students occupied their own space; the working class did the same which marked a departure. This is much evocative of the fact that children (babies) taking a turn in radical positioning as described in Chapter four of this document with our present capitalist invocations have indeed marked a new departure from the mundane act of association. Babies taking a new stance in the appropriation of space with a despairing attitude are reminiscent of what is happening in our world today; children with their intrinsic abilities of computing are able to associate themselves with highly sophisticated trends of technology. My research again investigated the high level of cognition in children which saw to the education of the general public as far as infant wittiness is concerned- However, it will not be much of a surprise when we see babies some years to come encrypted with such anomalies. Children in their high sense of absorption of knowledge (connaissance) have a certain kind of coded system which in a coinage reconstructs physical and emotional appeal: The ‘Self’ is not forgotten when children (infants) show some level of intelligence.

References

Merleau-Ponty M, Phenomenology of Perception, Routledge & Kegan Paul, London and New York, 1962 and 2002, translated by Colin Smith, pg. 178, 285, 429-433.

Aicon Gallery, New York. London (Accessed: Tuesday 27th August, 2013. 10:00pm)

<http://www.aicongallery.com/artists/chintan-upadhyay/images/>

Aicon Gallery, New York. London. Mistake, Chintan Upadhyay, September 23 - October 25, 2008. London (Accessed: Tuesday 27th August, 2013. 10:30pm)

http://www.aicongallery.com/exhibitions/2008-09-23_mistake/pressrelease/

Bill N. Bored, Henri Lefebvre, *The Production of Space*, Info@notbored.org, POB 1115, Stuyvesant Station, New York City 10009-9998. (Accessed: Wednesday 21st November, 2012. 12:00pm)

<http://www.notbored.org/space.html>

Bored Panda, 10 Bizarre Sculptures by David Cerny. (Accessed: Wednesday 28th August, 2013. 2:51pm)

<http://www.boredpanda.com/bizzare-sculptures-by-david-cerny/>

Describing Chirality. (Accessed: Wednesday 28th August, 2013. 9:49pm)

<http://www.chirality.org/homepage.htm>

Invaluable. The world's premier auctions. Lot 27: Chintan Upadhyay, New Indians installation with thirty-three sculptures fiberglass, wood, gold leaf and acrylic paint Contemporary Art South Asia by Sotheby's. September 21, 2007. New York, NY, USA. (Accessed: Tuesday 7th January, 2014. 2:14pm)

<http://www.invaluable.com/auction-lot/chintan-upadhyay-, -new-indians-installation-with-27-c-ae11lxzkaf>

Meandering minds. Cultural Geopolitics. Friday, January 6, 2012. Posted by Shubhranka Mondal. (Accessed: Tuesday 7th January, 2014. 4:12pm)

<http://shubhranka-mondal.blogspot.com/2012/01/cultural-geopolitics.html>,

Nemours, Kids Health. Your Brain and Nervous System, © 1995-2014 The Nemours Foundation. (Accessed: Tuesday 11th December, 2012. 4:21pm)

http://kidshealth.org/PageManager.jsp?lic=1&article_set=54030&cat_id=20607

Nemours, Teens Health. Skin, Hair, and Nails. © 1995-2014 The Nemours Foundation. (Accessed: Tuesday 11th December, 2012. 4:25pm)

http://kidshealth.org/teen/your_body/body_basics/skin_hair_nails.html#cat20121

Palestra, Palestra Fitness and Social Centre. (Accessed: Friday 25th April, 2014. 10:50pm) www.palestra-kumasi.com

Rene Smith, Science Kids, Fun Science & Technology for Kids, Science Facts, Human Body Facts, Updated: May 9, 2014. (Accessed: Friday 11th December, 2012. 4:18pm)

<http://www.sciencekids.co.nz/sciencefacts/humanbody.html>

Sanjeev Khandekar, Politics of Real (Chintan Upadhyay's recent works). (Accessed: Monday 27th October, 2014. 3:18pm)

<http://cu.ashishbalramnagpal.com/words.html>

The Blague from Prague, Friday, April 22, 2011. (Accessed: Friday 30th August, 2013. 1:00am)

<http://theblaguefromprague.blogspot.com/2011/04/one-weird-dude.html>

The Broad Art Foundation, Ron Mueck. Crouching Boy in Mirror, 1999/2002. Santa Monica. (Accessed: Friday 22nd February, 2013. 11:26am)

http://broadartfoundation.org/artist_51.html

Tracy A. Burns. David Černý: The defiant and controversial Czech artist. Private Prague Guide (Accessed: Friday 30th August, 2013. 1:21am)

<http://www.private-prague-guide.com/article/the-defiant-and-controversial-czech-artist-david-cerny/>

University Health Services, KNUST. Home Page. (Accessed: Thursday 24th October, 2013. 8:23pm) uhs.knust.edu.gh

Wikipedia, The Free Encyclopaedia, Bodies: The Exhibition. Modified on 10 June 2014 at 19:03. (Accessed: Friday 11th December, 2012. 4:14pm)

[http://en.wikipedia.org/wiki/Bodies: The Exhibition](http://en.wikipedia.org/wiki/Bodies:_The_Exhibition)

Wikipedia, The Free Encyclopaedia, Human Body. Modified on 9 June 2014 at 01:58. (Accessed: Tuesday 11th December, 2012. 4:23pm)

[http://en.wikipedia.org/wiki/Human body](http://en.wikipedia.org/wiki/Human_body)

Wikipedia, The Free Encyclopaedia, Reflection (physics). Modified on 3 June 2014 at 11:09. (Accessed: Wednesday 26th December, 2012, 8:14pm)

[http://en.wikipedia.org/wiki/Reflection %28physics%29#Laws of reflection.](http://en.wikipedia.org/wiki/Reflection_%28physics%29#Laws_of_reflection)

Wikipedia. Žižkov Television Tower (Accessed: Friday 30th August, 2013. 12:58am)

[http://en.wikipedia.org/wiki/%C5%BDi%C5%BEkov Television Tower](http://en.wikipedia.org/wiki/%C5%BDi%C5%BEkov_Television_Tower)

Wikipedia. The Free Encyclopaedia. (Accessed: Wednesday 28th August, 2013. 9:24pm) <http://en.wikipedia.org/wiki/Chirality>